

FRANZ SCHUBERT, JANUARY 31, 1797—NOVEMBER 19, 1828

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The Real Franz Schubert—by Cesar Saerchinger Schubert in France—by Clarence Lucas

MUSICAL COURIER

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NEW YORK, THURSDAY, APRIL 12, 1928

WHOLE NO. 2505



Fayer photo, Wien

Lucia Chagnon
Soprano

"Lilli Lehmann has sent us an extremely precious greeting."—Welt am Sonntag, Munich.

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LISZT'S COMPOSING DESK.

This desk, which is now preserved in the Liszt Conservatory of Music, Budapest, was made especially for Liszt. The drawer contains a three-octave piano which actually plays. The keyboard on top is not part of the desk but is Liszt's practice klavier.



CARMELA PONSELLE,

mezzo soprano of the Metropolitan Opera Company, who was well received in concert in Winnipeg. Today, April 12, she will be heard in Philadelphia as Amneris in *Aida*, and April 14 she will sing Santuzza in *Cavalleria Rusticana* in New York. (Photo by Mishkin.)



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founder and president of the Studio Guild, which "helps artists to help themselves," having such backers as Otto Kahu, John McEntee Bowman, Mortimer L. Schiff, Mrs. Everett Macy, etc.

PUPILS OF MARY STUART EDWARDS,
of San Antonio, Tex., (1),
who appeared in recital recently, with Mrs. Eugene Staf-
fel (2) as accompanist. Mrs.
Edwards is an artist-pupil of
Yeatman Griffith and a gradu-
ate of the Peabody Institute.
At the recital each pupil sang
a solo, while the closing num-
ber, *A Brown Bird Singing*,
was participated in by the en-
semble.



REHEARSING FOR OL OL.

The accompanying snapshot was taken in Weimar, and shows the composer of the recently presented opera, *Ol Ol*, Alexandre Tcherepnine (right), the youthful Russian composer-pianist, walking home after a rehearsal with the Chef d'Or-
chestre, Ernst Praetorius. The opera was presented for the first time on January 31 by the Deutches Nationalstheatre in Weimar.



BRAILOWSKY IN WARSAW.

This is an unusually clear picture of the great Chopin monument in Warsaw, where Alexander Brailowsky recently scored a rousing success, both in his recital and his performance of Chopin's E minor concerto with the symphony orchestra. Afterwards he was given a reception by the publishers of Muzyka, Poland's musical monthly, at which all the leading musical lights of Warsaw were present. In the photograph are seen, from left to right: Mateusz Glinski, conductor of the orchestra and editor of the musical review, Muzyka; Alexander Brailowsky; Wacław Szymanowski, sculptor, who made the Chopin memorial in front of which they are standing, and his wife, Mme. Szymanowska.

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THE REAL FRANZ SCHUBERT

An Attempt at a Re-Characterization

By César Saerchinger

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FRANZ SCHUBERT is the most amazing phenomenon in musical history. An obscure schoolmaster—born in an obscure corner of a Viennese suburb of a family without musical traditions—lived, composed and died at the age of thirty-one—an age at which Beethoven had not written his third symphony nor Wagner his Lohengrin—leaving a bundle of music which ten years later is found to contain some of the world's greatest masterpieces. Year after year that mysterious bundle, officially valued at two dollars, continued to yield up treasure after treasure, until in our own day the complete works of Schubert are published in forty imposing volumes folio.

The musical world has never fully grasped the magnitude of this miracle. Those who have, have accepted it with a natural skepticism; and many have been wise enough to "discover" that the majority of this boasted wheat was chaff.

How could it be otherwise? Especially when we learned that the obscure Viennese schoolmaster had, aside from a few lessons with the Italian Salieri, almost no theoretical musical training, and that a few days before his death he had actually arranged to take counterpoint lessons from Sechter, the leading theoretician of the time. Indeed, we were told that he was a man of the lowest origin, of slight culture, with no interests except those of his own day-to-day existence, living the life of an indolent Bohemian, satisfied so long as he had his pipe and his beer, a parochial, untutored genius squandering divine melodies with tragic prodigality, until he died, poverty-stricken, from the results of neglect and want.

That, in brief, is the legendary figure which has come down to us. Biographers, confronted by a paucity of facts, have supplemented them with fiction and more sentimental humbug than has ever been written about any other composer. Incidents such as the story of Hark, Hark, the Lark being written on a bill of fare, examples of Schubert's apparent casualness, and his shrinking modesty have been exaggerated into proof that he had no real appreciation of his own works, while the most of his admirers, such as Sir George Grove, have turned with bitterness upon his teachers for not teaching him counterpoint, and upon his friends, for letting him starve. The world, according to the poet Grillparzer's epitaph, mourns "a rich possession but even fairer hopes."

Today, a hundred years after that epitaph was written, we are beginning to realize that it is unworthy of the man. For not only is his legacy far richer than a skeptical world could believe; it is so rich that to wish for more would be sheer impertinence. Today we know that "lessons" would no more have changed the master Schubert than lessons in rhetoric would have turned Walt Whitman into another Tennyson. Our theories about Schubert's lack of science are collapsing, and the sun of a new understanding is turning the "chaff" into wheat. And once again the miracle grows.

In the meantime, too, biographical researchers have been at work, and there emerges from the shadow the outline of a personality that is far worthier of the greatest romanticist than the pathetic figure of the popular histories, the biographical novels and that slandering musical comedy which still disgraces our boards.

I

Sir George Grove asserts that Schubert was "born in the lowest ranks, . . . loving the society of his own class." How does this square with the facts? Certainly, Schubert was a man of the people, just as Haydn, Mozart and Beethoven were. But "low" is not the word, either for his family or his friends. Schubert's father and his grandfather before him were schoolmasters. Modest as the social degree of schoolmasters may have been under the Hapsburg monarchy, they were not less cultivated than schoolmasters are today. Schubert's father, moreover, rose to a respected position in his profession, as head of a school, as well as in the community, for he owned his house and was able to sell it in 1826 for 6000 florins.

More important, however, he was like all Austrian schoolmasters a good musician, and initiated Franz and his two elder brothers into violin playing and other musical mysteries. One of these brothers, Ferdinand, not only continued the teaching tradition by becoming head of a Vienna normal school, but became a proficient organist and composer. The favorite pastime in Father Franz's house was quartet playing, and later the quartet expanded to a semi-amateur orchestra, of which Franz, junior, remained a member throughout its existence. The symphonies of Haydn and Mozart were almost his cradle songs.

Young Franz, besides being the most gifted in the family, possessed a beautiful soprano voice, and was the only one deemed worthy of belonging to his Imperial Majesty's court choir. So we get our first glimpse of him as a little fellow of twelve, already wearing spectacles, and also a gray tunic which seems to have aroused the merriment of the other boys, as he stood in line for the examinations of the Imperial Choir School. This was the famous "Convict" to which only musically talented sons of respectable families were admitted. How he triumphed over all competitors is well known, and also how he astonished his music masters, both before and after entering the Convict, by his

miraculous ability in singing, playing and composition, so that they generally gave up teaching him because there was nothing he did not seem to know by instinct.

What is generally overlooked, however, is the fact that by virtue of his position in the Imperial Choir he had the

kant as he is often pictured, had a better all-around education than either Mozart or Beethoven.

II

For three years—from seventeen to twenty—young Schubert was actually the obscure schoolteacher, drumming the A-B-C's into the unwilling heads of the parish school—years of real drudgery in which he must have become conscious of his true mission in life: for not only did he write masses for the parish church and symphonies (his first three) for the family orchestra, but he did his first epoch-making deed: he perfected the romantic German Lied, composing such masterpieces as *The Erlking* and *Gretchen am Spinnrade* at the age of seventeen.

At the end of this period of drudgery Schubert threw off the yoke once and for ever. Little is known of the struggle between father and son which this brought about. But we now have a touching evidence of this crisis in the young artist's life, namely, in a literary composition from his own pen—an allegorical story of his own life, which incidentally, proves that he was able to express himself in words as well as in tones. This composition is entitled "My Dream" and is printed on this page.

Except for the periodic employment as private music teacher in the family of Count Johann Esterhazy which allowed him to spend two summers on the Count's Hungarian estate, Schubert never held another post in his life. He was the first great composer to break completely away from the system of aristocratic patronage from which his predecessors, including Beethoven, and even Weber, very largely lived.

This is important; for it accounts in a large measure for those distinctly Bohemian habits of life which have been set down to shiftlessness, and also for the comparative obscurity in which he lived. Schubert, in fact, was the first great "free-lance" among composers, writing his music and selling it to publishers as opportunity afforded.

Schubert's alleged lack of culture is easily disproved when we examine the circumstances of his life. Haydn, Beethoven and Mozart, it is true, became men of the world by mingling with the nobility, but their only point of contact with their noble patrons was music. Schubert lived his life as the center of a little band of artists, littérateurs and idealistic dreamers, and of a wider circle of bourgeois amateurs, a new and typically German class, rising on the crest of the social upheaval created by the French revolution and the Napoleonic wars. The interests of these people—essentially gentlefolk, as we understand the term today—were certainly broader and more various than those of either the professional musicians or the aristocratic gentry with whom Beethoven associated. As for the Bohemian intimates of Schubert, notwithstanding the impecuniousness of some of them, they certainly fostered his knowledge of the sister arts, of philosophy, and his interest in the questions of the day.

This set of young intellectual men about town, we may be sure, were constantly arguing about art and literature, law and politics, and that whole new complex of social and ethical thought sweeping over Europe in the wake of revolution, *Sturm und Drang*, and the romantic movement. Among them were Mayrhofer and Bauerfeld, poets; Schwind and Kupelwieser, artists; Hüttenbrenner and Lachner, composers; and Spaun and Schober, young gentlemen—sons of well-to-do families with a hankering after art. Schober, a typical product of the time, for a time emulated Goethe's hero, Wilhelm Meister, by becoming an actor, later settling down in Vienna as a man of affairs. All of them loved music and most of them practised it; nearly all of them wrote poetry as a matter of course.

III

What Schubert meant to this genial circle of idealists we gather from several letters from and to him, which breathe a romantic conception of friendship that nowadays would be regarded as sentimental and absurd. They were like schoolboys who never grew up. They wept real tears over each other's absence; they comforted each other in their miseries; they shared this world's goods as a matter of course. Sometimes they shared each other's lodgings, as Schubert did with the poet Mayrhofer for two years; they met every day at the café which happened to be for the moment their club; they foregathered in the same homes of art-loving burghers, and usually saw the night out at another café. Often, to save going home separately, they slept at each other's rooms. Yet every morning they were at work, each at his easel or his writing desk—as jolly a company of Bohemians as Murger could ever have imagined. And when they were separated they wrote sentimental, gos-

Commemorating Schubert

In this issue the *MUSICAL COURIER* starts its contribution to the memory of Franz Schubert, the one hundredth anniversary of whose death is being commemorated in tone, word and picture the world over. The first section of the pictorial biography of the "world's greatest melodist" will be followed by two more in subsequent issues. The essays by César Saerchinger, C. Geisler-Schubert and Clarence Lucas, on various phases of Schubert's personality, life and works, will be supplemented in the later issues by further contributions from other well-known musicians and writers on musical subjects. They will include articles by Louis Bailly, Artur Schnabel, Artur Bodanzky, Hugo Leichtentritt, Frank Patterson, Elena Gerhardt, James Liebling, and Joseph Szigetti. The pictorial and literary material which has been pouring in for many months is so voluminous that it proved impossible to utilize all of it within the compass of a single number.

sipy letters to one another, sometimes singly, sometimes in groups. At times they would even apostrophize each other in poetic effusions, such as Schubert's poem "Abschied," addressed to Schober, or Mayrhofer's entitled "To Franz."

Their life together breathes the romance of youth, though as time goes on the shadows deepen and we see them turning more within themselves, suffering disillusionment and tasting the bitterness of fate in varying degree. Their habits were, to be sure, not the habits of Puritans, they loved their "wine, maidens and song," as Schubert puts it on a young man's album leaf, and there is more than one evidence of overindulgence in all three. But to think that they were merely roysterers, without serious influence on each other, is contrary to fact.

In 1824 Schubert wrote to Schober, in Breslau, regretting that happy time "when we sat affectionately together, and each of us revealed his artistic children to the other with motherly shyness, awaiting, not without fear, the verdict which love and sincerity would pronounce—that time when one fired the other's enthusiasm and when a united striving after the highest beauty transported us all." Schubert was the unchallenged leader of this little band, not only because they loved his music and vaguely felt his greatness, but because he was a marvel of good nature, of sweet-tempered affection, of generosity and cheery conviviality.

He was the center, too, of those larger gatherings of the bourgeois beau-monde, in the salons of those solid citizens who are the direct forbears of the musical patrons of today. Schubert's historical significance is great in many ways, and not least by the fact that he was the first musical hero of the rising musical democracy in Europe, the man who sat at the piano of the houses of Viennese citizens, playing music which deliberately appealed to the taste of the cultivated bourgeoisie; who was the first to take seriously that essentially amateur genre of music, the piano duet; and who, in his lighter vein, composed and played his waltzes and écossaises to the whirl of his middle-class equals, just as Haydn and Mozart had played their minuets to the stately steps of their superiors.

These musical and literary gatherings, where the beaux esprits of the capital foregathered, were called "Schubertiads," for Schubert's music and Schubert's personality were their dominant notes. First they took place at the Sonnleithners (the family which founded the Vienna Society of the Friends of Music), and at the Fröhlichs, where four lovely daughters spread the charm of beauty and song, later at the Bruckmanns (the family of a wealthy wholesale merchant), the Witteczeks, and at the house of Josef von Spaun, Schubert's one-time school-mate and the "Croesus" of the little artist-band.

There is no space here to describe these memorable occasions, in which beauty and wit, sentiment and fun provided that delightful atmosphere of conviviality which belongs to an age when conversation was still a fine art. Schubert, it is true, was more inward, more reserved than most of his companions. He was even taciturn at times, and in a dramatic parody on the Schubert circle, written by his friend Bauerfeld, he is represented as a Pierrot who contributes only eight isolated phrases to the conversation. At times his shyness made him uncommunicative, or even rude. This, no doubt, accounts for the assertion of a rather snobbish contemporary, Seyfried, that Schubert "expressed himself with such difficulty that it was all but impossible to argue with him." Grove accepts this and adds the assertion that his range of interests was narrow (compared with those of Beethoven, Schumann and Mendelssohn) and that he rarely spoke of pictures or other works of art.

Against this assertion we now have the evidence of contemporaries, such as Anton Ottewald, a leading citizen of Linz, at whose house Schubert and Vogl, the singer, were guests in 1825. Ottewald writes his friend Spaun about the visit, and after a long dissertation on Schubert's latest compositions goes on to say: "Schubert was so friendly and so communicative, not only to Max . . . but to myself . . .

We sat together till nearly midnight and I have never seen or heard him like this before!—serious, profound and as though transported. How he spoke of art and poetry, of his youth, of friends and other eminent people, of the relation of ideals to life, etc. More and more I was astonished by this intellect (Geist) of one of whom it was said that his artistic achievement was so unconscious, often hardly comprehensible to himself, and so on. I cannot speak of the whole range and extent of his opinions—but these were glimpses of a philosophy (Weltansicht) that was not merely acquired, and the part that noble friends may have had in it does not minimize the originality which thus reveals itself."

IV

We hardly need further evidence against the accepted notion of the indolent numbskull that Schubert has been made out to be. He was in fact, a man very much alive to the advantages and disadvantages of his time, and far from contented with the world as he found it. In a letter to his friend Schober in 1824 we find a bitter outburst in poetic form against the mediocrity and slothfulness of the age, entitled "Complaint against the People." In the next year, again we read in a letter to Spaun: "It is a real misery to see everything nowadays petrified into sordid prose, to see the majority of people looking on quietly and even liking it, to see them slide quite comfortably into the abyss." And in his disgust he enters into his diary—at two o'clock in the morning: "Oh enviable Nero! You who were strong enough to destroy a nauseating populace to the sound of fiddle and song!"

It is the intellectual aristocrat rather than the misanthrope who wrote thus. For every evidence of his environment points to as lovable a person as ever walked the earth. His own letters, few as they are, breathe love and the same spirit of happiness and unaffected simplicity which vibrates in his music. Sincerity was the keynote of his nature, a tender spirituality pervaded his personality and spoke through

his softly veiled blue eyes, which according to his friends always brightened when he spoke of his "beloved" art.

Even more eloquent than his own letters are those of his friends. Otto Erich Deutsch has gathered together, with indefatigable diligence, hundreds of such letters and diary entries in which Schubert's name occurs. In not one of these do we find the slightest derogatory word, but scores are full of the praise of his infectious charm. "Schubert . . . is so pleasantly jolly, so friendly and communicative that it gives one an inward joy," writes one; another, Johanna Lutz, writing to her fiancé Kupelwieser, says: "Schubert was there, too. Wasn't he a dear, though? He was very gay and that made me very glad." Again and again such passages recur. And always there are references to his divine new melodies, his marvellous playing, of someone's wonderful singing of his songs. Schubert's was the only music that had any fascination for this charmed circle of friends.

Everywhere, in Vienna or in the other towns that Schubert visited, either on those delightful troubadour voyages with the famous singer, Vogl, or with one or another of his friends, he was welcomed with open arms. Wherever he was a guest he dispensed happiness from his Fortunatus' horn of melody, always entering into the spirit of the home, never too proud to sit at the piano with an amateur, or to improvise waltzes for a dance. And when he left he would pay for his hospitality with the dedication of a new work. For here again Schubert was the democrat; he rarely dedi-

He was certainly not an example of the prophet without honor in his own land.

At the same time we must not forget that he stood in the shadow of Beethoven, the outstanding Viennese celebrity, that German music (even Beethoven's) was suffering an eclipse from the Italian Opera, and that the new public was only just being formed by the very people in whose homes classical music had taken refuge. And, above all, that Schubert lacked all press agenting and was far too phlegmatic or preoccupied with the creative process to bestir himself into hunting "success." He placed little store by it and never complained of its absence. If he craved for a wider public, he did it only in connection with his great unhappy love—the opera. Here his reasons for failure were manifold and cannot be discussed within the limits of this article.

When Schubert died he was actually on the way to international fame. His Viennese publishers had, it is true, shamefully exploited him, for he was a wretched business man and even managed to undo the good that his friends had achieved for him. In 1821 Schubert's friend Sonnleitner was instrumental in getting the first songs (including the Erlking) published by subscription. By 1823 profits amounted to 2000 florins. Schubert, dissatisfied with the publishers (Cappi and Diabelli) and probably in need of money, sold his entire rights to the firm for the paltry sum of 800 florins (\$40), sacrificing a prospective income that might have placed him beyond want.

By 1826, however, several German publishers approached him and he was in business relations with two of them. In his dealings with his publishers he was both undiplomatic and uncompromising, as a real artist is likely to be. Time and again they asked him for "something easy," something light, something that wasn't so full of queer progressions and modernities, but he never complied. Even Schott, after publishing the last gigantic opuses of Beethoven, complained that the Impromptus, op. 101, were too difficult for his Paris clients. When the great diva of the day, Anna Milder, wrote from Berlin asking him to write for her a brilliant vocal setting of a certain Goethe poem he deliberately ignored the request. There is no record of his having made the slightest concession to anyone.

On the other hand, he was not too proud to compose interpolations for an opera by Hérold on order, and when his own opera, *The Twin Brothers*, was produced and acclaimed with great enthusiasm he could not be induced to leave the top gallery and acknowledge the applause.

VI

But Schubert's modesty was the modesty of true greatness, the humility of the genius in touch with the authentic creative power. We need not think that this supposedly half-conscious improvisator did not have a sense of his own value because we never hear him boasting about himself. But that he knew how to assert himself when need be we may judge from the delightful little episode when he was approached by a deputation of the orchestra members of the opera to write something for their benefit. They found Schubert and his friends in the usual café. Schubert refused the petition rather curtly, whereupon the spokesman of the musicians protested saying: "Why, Herr Schubert, aren't we artists the same as you?" This presumption so angered Schubert that he read them a lecture on the difference between a mere musician and himself. The scene came near ending in blows.

Again, when his father reproached him for not having taken the court organist's position when it was offered to him in 1825, he said that he wanted to be free to compose, and added: "The state ought to support me, so that I might compose freely and without care."

If he did not regard his own work with the same esteem that posterity was destined to bestow, it was due rather to the extraordinarily high standard he set for himself than ignorance of its value. His one ideal in his adult years was Beethoven, whom he adored and revered above everything in the universe. In his youth he was heard to remark after hearing some of Beethoven's music: "Who can still hope to do anything after him?" That the question was purely rhetorical, so far as he himself was concerned, may be judged from another remark, in connection with a Handel score, in which he admired the bold modulations. "Such things wouldn't occur to anybody like me in a lifetime!" All the world knows, however, that in the matter of bold modulations Schubert managed to excel all his predecessors, barring none.

In the same spirit he strove, not to imitate Beethoven but to equal him along new and wholly individual lines. That he avoided the direct influence of the mighty one is perhaps the best proof of his creative power and fundamental originality. With this high aim before him it is not surprising that in the early 1820's he writes to a local musician named Peitl, whom he had promised an orchestral work for performance, that on second thought he really had nothing that he "might, with good conscience, send out into the world," and refers the good man to Beethoven's overtures instead.

More remarkable, however, is the letter he sent to his friend Kupelwieser in 1824, in which he speaks of having "tried his hand" at two quartets and an octet (the immortal one), with the idea of "blazing his way to the grand symphony." This from the man who two years before had written the "Unfinished," and the "Tragic" at the age of nineteen. It is the name and achievement of Beethoven that sticks in his head. "The latest here in Vienna," he says in the very next sentence, "is that Beethoven is giving a concert in which he will have his latest symphony, three pieces from the new mass and a new overture performed. So God will, I am determined to give a similar concert next year." Not until four years later did he realize his plan, but without the symphony, and that was the only concert of his life, for he died a few months later.

We see, then, that it was not timidity which made him hold back his masterpieces and prevented him from shouting his

(Continued on page 47)



E. H. Gooch photo
FRANZ PETER SCHUBERT.
Born January 31st, 1797, died November 19th, 1828.

cated his works to "patrons," but mostly to friends, or to men like Goethe, or Beethoven, in sincere admiration, instead of practising the hypocritical homage to those who were likely to "show themselves grateful." Once, indeed, when the publisher asked him to whom a work (the Trio, op. 100) was to be dedicated, he replied: "There is no dedication, except to those who will take pleasure in the work."

V

We have now had ample proof that Schubert was neither unappreciated among his own circle nor neglected by his friends. It can be as easily proved that he was, in Vienna, at any rate, one of the most respected composers of his time (if we except the popular Italians like Rossini). Public song recitals or piano recitals were unknown. Yet there were from June 17, 1816, when he entered into his diary "on this day I composed for the first time for money," till 1828, when he gave the only public concert of his own compositions, no less than 105 public performances of Schubert's works, and probably more. They were mostly songs, but there were also an opera, choruses, male and female, the trio op. 100, the quartet in A minor, the octet, and at least five masses performed in the various churches of Vienna. The contemporary criticisms were, on the whole, good in Vienna, not so good in North German papers, which objected to his "forced" modulations and "unnatural" progressions. He was usually referred to as the "favorite" or "celebrated" Viennese composer, and letters in Vienna reached him (sometimes) without street address. He held honorary membership in the musical Societies of Linz and Graz, and was elected a "representative" of the Society of the Friends of Music in Vienna, which ordered one of its leading members to prepare his biography for its archives. His popularity as a song writer was such that the market was flooded with Erlking waltzes, Erlking quadrilles and Erlking marches written by vandals to cater to the public's taste.

SCHUBERT'S GENIUS FOR HAPPINESS

By Carola Geisler-Schubert

The Composer's Grandniece

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(Carola Geisler-Schubert, granddaughter of the composer, is one of the few remaining aristocrats of her times. The sweetness and kindness of her nature is still evident in spite of her advanced years, and her interest in music is still a very active part of her life. In her youth she was a talented pianist, so much so that she became the protegée of a very wealthy lady in London, with whom she is still living. She is looking forward to playing in Vienna, in November, at the Schubert Centennial celebration.)

Franz Schubert was one of the happiest mortals that ever lived.

If one were to believe the descriptions and accept the deductions drawn from them by some biographers it would seem that Schubert must have led a pitiable life and have been one of the unhappiest of men. This view is more than exaggerated; it is false. One need only read his works, where he lays open to us his inner self, to recognize its inadequacy and incorrectness. Moreover, the

me how he often went to bed with his spectacles high on his forehead, that he might, on waking in the morning, lose no time in getting to his writing. (The escritoire at which he usually worked is now in my possession; and its picture accompanies this article). They often waited in vain for him at breakfast, which he had quite forgotten.

He was specially beloved and understood by his brother Ferdinand, in whom he took refuge when oppressed by care. It was to him, when in want of money, that he used to come, laughingly saying: "Bruderl, ich hab schon wieder nichts" ("Little brother, here I am again without a penny!"). There also he brought his new compositions to be tried through or discussed, and in this brother's home, nursed by loving hands and surrounded by sorrowing friends and relatives, he died.

Another direct tradition has reached me through my mother. She, the second daughter of Ferdinand Schubert, learned to know many of Schubert's songs from an elder brother, who himself heard them played and sung by Franz. The echo of these melodies still lives in my ear and heart; I still seem to hear her pure and flexible voice as she sang in the twilight Die Florelle, Guten Morgen Schöne Müllerin, Der Erlkönig, or Du bist rie Ruh, for her own pleasure, and for that of her children. I have since had the opportunity of hearing many of the best Schubert singers, but nothing has ever been able to efface this first impression, so fresh from the influence of "Onkel Franz."

Poets and philosophers may decide what constitutes real happiness, or whether an absolute, lasting, never-changing happiness exists at all. Variable as human judgment may be, on this one point everyone will have to agree—that the idea of happiness is something quite subjective and that everyone has the right of being happy in his own way. The question regarding Schubert is: Did he feel himself to be happy? The answer is quite obviously given in his memoirs—in his letters and the fragments from his diary that have come down to us. From these we see that on the whole, in spite of occasional ill-health or want of money, Schubert obviously thought himself very happy, and diffused happiness among his circle of devoted friends.

In a letter to Ferdinand, of July 24, 1824, he says: "Happiness is after all only to be sought in ourselves. . . . In the hardest times I possess, thank God, the gift of being able to beautify the miserable reality by the power of my imagination." Again in his letter of August 3, 1818, from Zeléz in Hungary, he writes: "All is well with me. I live and compose like a god, as if it had to be so." And on August 24, 1818, he writes to his brother again from Zeléz (the original MS was until recently in my possession and is

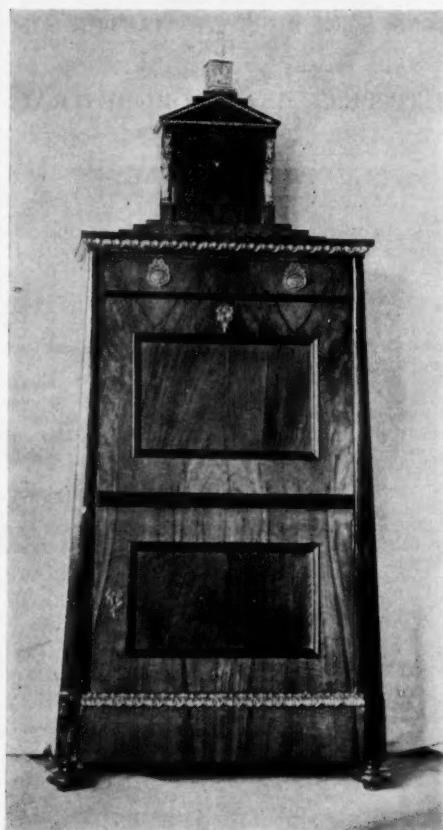
Financial calamities trouble him less acutely, but nevertheless if, as sometimes happened, the want of money deprived him of his summer holiday in the country, there is no doubt that he was distressed. For, next to music he worshipped nature, and called the two "my two sweethearts." Schubert had an intense longing to live in the country, in free communion with nature, the fulfillment of which wish was unfortunately rendered impossible for him by adverse circumstances.

The description of the panorama of travel culled from his letters shows how deeply appreciative he was when opportunity offered. He was passionately fond of travel. Once he promised his brother Ferdinand a description of his wanderings with his friend Vogl, among the beautiful mountains of Upper Austria. He kept his word, though not from pleasure in the task. To demand of Schubert that he should regard the wonders of Nature as material for a literary exercise—that were too much to ask of any musician, a demand to alarm any artist. It is no wonder if he soon threw down the pen in comic despair. "I can't go on." Yet he made an effort and wrote something, to keep his word and to give his brother pleasure.

The letter, besides revealing Schubert's love of nature, again demonstrates the essential happiness of his disposition. After describing with great minuteness the scenery about Salzburg and his keen enjoyment of it, he goes on to say: "The following morning was the most beautiful day in the world. We drove through the valley just described as through Paradise, with the advantage that we sat in a comfortable carriage, which benefit Adam and Eve missed. Instead of meeting wild animals, we passed pretty girls. It is too bad to make such jokes, but I am so happy, I cannot be at all serious today!"

Next to his two "sweethearts"—music and nature—the source of greatest happiness to Schubert was friendship. His sociable character led him to take great pleasure in the companionship of his friends, of whom he had many, true and affectionate. Among them were men of importance in the intellectual life of Vienna, whose love for him was mingled with admiration and esteem.

Referring to his famous picture, *A Schubert Evening at the House of Ritter von Spaun*, Moritz von Schwind, Schubert's artist-friend, says: "One cannot understand the man Schubert without knowing his friends as we see them assembled here. That was his world." This picture (reproduced below), shows Schubert sitting at the piano, his friend Vogl, the great singer, on his right, probably just singing the Erl-King or some other of the wonderful songs. On Schubert's left sits the host, Baron von Spaun, near by Baron von Schönthal, himself gifted with a very good baritone voice. Behind Schubert are the composer Franz Lachner and Josef Grillparzer, Austria's greatest poet, who wrote a poem in Schubert's praise and an epitaph after his death. Near the piano is the painter Moritz von Schwind and close by sit the poets Senn, Bauernfeld, and Mayrhofer, the last-named well known through Schubert's setting of many of his poems. The ladies present include Marie Ottenwald von Spaun, the mistress of the house, Frau Vogl, the Höning sisters, and others. On the wall hangs the portrait of the



FRANZ SCHUBERT'S ESCRITOIRE,

This is the desk in which the bundle of posthumous works was found after Schubert's death which yielded a steady stream of masterpieces for years, including the great C major symphony.

authentic testimony of his life cries out against such a misinterpretation of his character and temperament.

It has been my privilege, through a kinship with the composer, to draw a living stream of testimony direct from the fountainhead, for in my childhood I often conversed with an old lady who had known Schubert very intimately. That old lady was my grandmother, and the wife of Schubert's elder brother, in whose house he spent the last months of his life. From her narratives and descriptions my childish mind received an indelible impression of Franz's goodness, cheerfulness and gaiety. I now set down these recollections solely with the wish that many people should be encouraged to picture to themselves his dear, good, merry face, instead of the gloomy, pining features depicted by the plaintive historians. This sentimental, unmanly, whining tone, so foreign to Schubert's brave, cheerful spirit, must be emphatically contradicted. The fable of the joylessness of his life can be met by reference to the words of his friend and contemporary, the poet Bauernfeld: "The joyousness of heart with which God endowed him at his birth."

From my grandmother's conversation I gained a general impression of his personality, a picture of his outward and inward self drawn directly from nature, which has never left me; it has enhanced my enjoyment of his works and cannot be effaced by any elegiacs in the world. I see him before me as my grandmother described him, a stocky, broad, bespectacled little man, with curly brown hair, his eyes beaming with kindness. When he came into the room, she used to say, it was as if a sunbeam entered; everyone felt the magic of his personality. His radiant, happy-making disposition was infectious. His simplicity, his naturalness and warm-heartedness attracted everyone who came in contact with him. He was usually somewhat silent, but when animated or interested he could speak to the point with eloquence and fire and he had a way of "hitting the nail on the head."

Referring to his immense industry my grandmother told



A SCHUBERT EVENING AT THE HOME OF RITTER VON SPAUN.

Sepia drawing by Moritz von Schwind, 1868. Long after Schwind had moved from Vienna to Munich he was taken with the desire to make a drawing from memory of a Schubert evening, thereby doing something which he felt he owed to intelligent Germans. The prominent male figures from left to right are: Franz Lachner, Karl von Schönstein, singer; Vogl, seated; Schubert, at piano; Josef von Spaun, seated to right of Schubert. Standing to the right of the piano are: the third, Schwind; the fifth, Kupelwieser; the ninth, Franz Grillparzer, poet; the twelfth and last, Mayrhofer, poet.

now in the Schubert Museum in Vienna): "You are not happy; I wish I could change with you, so that for once you might be happy. You should find all your heavy burdens gone, dear brother; I wish that heartily."

In these words, "all is well with me, I live and compose like a god," Schubert reveals his innermost self to us. His happiness lay in creative work, and as he always and under all circumstances composed, he must have been almost continuously happy. His whole life was production. What he wished for was only to be free to work. His mind was always active, either writing, reading, walking, or enjoying the pleasant companionship of his friends.

It would be absurd to deny that he had intervals of unhappiness, as has every serious artist, yet during these he produced some of his best loved music. "It seems," he says in his diary, "as if the world has most joy from those works which are born of my sorrow." He felt it deeply when bodily ailment hindered the free flight of his spirit.

Countess Caroline Esterházy, Schubert's only pupil and so-called "love."

Of her it is said that she complained to Schubert that he had not dedicated anything to her, upon which he answered: "Why, everything I write is dedicated to you." Caroline Esterházy was, however, very young at that time, and the story is of doubtful authenticity. More trustworthy is the account of Schubert's love-story reported in his own words by Hüttenbrenner, who had asked him if he had never been in love.

"I loved one dearly," said the composer, "and she loved me. She was somewhat younger than I, the daughter of a silk merchant, and she sang the soprano solo in one of my Masses beautifully and with deepest feeling. She was not pretty, as she was marked by smallpox, but she was so good! For three years I hoped to marry her but I could not find any position which would keep us both. Afterwards, (Continued on page 10)

SCHUBERT IN FRANCE

By Clarence Lucas

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Schubert has never been whole-heartedly accepted by the French. The musicians of France acknowledge his wonderful genius, but his music is not known to the man in the street at all, and even the cultured French public does not know his compositions as it knows the violin concerto of Mendelssohn and many of the piano works of Schumann.

The programs of the Société des Concerts du Conservatoire for the past century are instructive for those who wish to study the standing of Schubert in France in comparison with his contemporary composers of what was once called the Romantic School.

Weber's overtures to Oberon and Der Freischütz first appeared on these programs in 1828. The Concertstücke for piano and orchestra was played in 1835 with Liszt at the piano.

During the years 1842 to 1848 Mendelssohn's Fingal's Cave overture, first, second, and third symphonies, and the violin concerto were played at these concerts. The Midsummer Night's Dream music was heard in 1851, the Hymn of Praise in 1861, and the G minor piano concerto in 1865.

Schumann's B flat symphony was played in 1867, the Manfred overture in 1869, the D minor symphony and the piano concerto in 1874, and the E flat symphony in 1876.

Schubert, however, who died twenty years before Mendelssohn, and twenty-eight years before Schumann, had to wait till 1883 for the first performance of his Unfinished symphony, and till 1897 for his symphony in C.

His famous song, The Erlking, was introduced to the French by the once popular Nourrit, in 1835, it is true. But the larger works of Schubert are still practically unknown in Paris, which is to say, France.

Mendelssohn's Wedding March, and his Spring Song for piano, are familiar to the entire French nation. No work of Schubert, large or small, is even fairly well known.

Schumann's Carnival, Études Symphoniques, Papillons, Scenes of Childhood, Fantasy in C major, and other shorter pieces, are continually found on the programs of piano recitalists.

Two or three times a season Liszt's version of Schubert's Wanderer-Fantasy is played, and now and then the same transcriber's arrangements of the Vienna Valses, Hark, Hark, the Lark, The Trout, The Erlking, are heard. The Military March, the Moment Muscale, and the Impromptu in B flat, complete the list of Schubert pieces which pianists occasionally play.

Wilhelm's violin transcription of the Ave Maria, and two or more versions of the Serenade, complete the programs of the violinists.

As a contributor to the programs of the vocalists, Schubert must still take a very humble place beside Schumann. And the singers who sing the Schubert songs in Paris are mostly foreign artists.

The Concert Guide of Paris for the month of January gives the name of Schumann fifty-nine times, and the name of Schubert thirty-eight times. Most of the works of Schu-

mann are large piano compositions or orchestral symphonies and overtures. Nearly all the Schubert compositions are songs with piano accompaniment.

It can truly be said that Schubert has never been whole-heartedly accepted by the French. Beethoven during the same period had sixty performances in Paris, and Wagner fifty-six.

Schubert's Genius for Happiness

(Continued from page 9)

at her parents' wish, she married another, which grieved me sorely. I love her still—and since then I have met no one that I loved so well. It was not to be."

Recently seventeen songs which Schubert wrote for this Therese Grob which have been in the possession of her family for nearly a century have been brought to light. But there is nothing in the Schubert annals to show that the affair made him morose, or that it disturbed the fundamental cheeriness of his nature in the least. His friend Bauernfeld remarks: "Schubert has just the right mixture of idealism and realism; to him the world is fair." And Moritz von Schwind, after Schubert's death said: "Schubert is dead and with him all the gaiety and beauty we had." Then there is the testimony of Kathi Fröhlich, the youngest of the well-known Viennese quartet of sisters who were among Schubert's intimate associates. She was herself well-known through her ideal, lifelong friendship with Grillparzer, who called her his "eternal fiancée," and who in a beautiful poem describes her while listening to Schubert's music, thus:

Still sass sie da, die Lieblichste von Allen,
Auffhorchend, ohne Tadel, ohne Lob;
Wie von den fließenden Tönen nachgezogen . . .

Of Schubert this Kathi Fröhlich writes: "His was a beautiful soul; envy and malice were unknown to him. On the contrary, how delighted he was when any good music of others was performed! Then he laid his hands together, pressed them to his lips and sat quite entranced. The innocence and guilelessness of his spirit were beyond all description."

All this speaks of a happy existence. Yet these friends and companions must have seen with their own eyes the much talked of "misery" of Schubert. Apparently, dazzled by the effulgence of his genius, they seem not to have noticed it. To quote Hüttenbrenner again, who describes these times: "We all were young and gay and enjoyed ourselves in dear Vienna, the dear old Kaiserstadt, as much as we could, each lending a hand to help the other."

I hope that the real Schubert biography will soon be written—in which the harmonious equipoise of the man and the artist—the singleness of his life and work—shall be portrayed. There must be a correct apprehension of the circumstances, the time and the place, for without a complete

OUR NEXT ISSUE, APRIL 19,

offers a continuation of the
**PICTORIAL BIOGRAPHY OF
SCHUBERT**

SCHUBERT'S CHAMBER MUSIC

By Louis Bailly

THE PIANO SONATAS OF FRANZ SCHUBERT

By Artur Schnabel

SCHUBERT AND THE SPIRIT OF VIENNA

By Artur Bodanzky

APRIL 26,

PICTORIAL BIOGRAPHY

will be concluded

and there will be the following articles:

SCHUBERT AND THE VIOLIN

By Joseph Szigeti

WAS SCHUBERT A MASTER OF FORM

By Hugo Leichtentritt

SCHUBERT AS AN ORCHESTRAL COMPOSER

By James Liebling

SCHUBERT'S HARMONY

By Frank Patterson

The articles are illustrated with music cuts, charts and other matter pertinent to the subjects discussed.

knowledge of his surroundings, his life and character cannot be adequately represented.

Then we shall see Schubert as he was, and the apparent discrepancy between his life and his music will disappear. The indescribable "Frohsinn," the joyousness, naïvete and sweetness of his music, the deep inwardness and also something of the sadness and demoniac in his music would then be brought into higher relief.

To Schubert's music we fly in sadness and happiness as to a Paradise regained. Surely then it is not a matter of indifference that the man to whom we owe a perpetual spring of consolation and delight should be shown to be as worthy of our love as of our admiration.



FACSIMILE OF A SCHUBERT MANUSCRIPT

The MUSICAL COURIER is indebted to the courtesy of the firm of V. A. Heck, of Vienna, dealers in rare autographs, for this page facsimile of a Schubert manuscript, as well as for the details here given concerning it, which are taken for the most part from Heck's illustrated catalogue (No. 39). The manuscript is that of a portion of Schubert's song, Stimme der Liebe, dated April 29, 1816, and a portion of his song, Gott im Frühlinge. Of this song the final bars are here seen, while the beginning of it is on the reverse side of the manuscript page. The final bars of the accompaniment, and of the words, of Stimme der Liebe are omitted, while the melody is to be found above the bit of Gott im Frühlinge which occupies the last three music lines. Schubert had already set Stimme der Liebe a year earlier—May, 1815—the earlier setting being entirely different from the one here shown. This manuscript illustrates plainly how Schubert dashed off his compositions, and there is no reason to suppose that he put any more effort into the creation of his greatest masterpieces.

(THE SCHUBERT ARTICLES WILL BE CONTINUED IN NEXT WEEK'S ISSUE)

Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828

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FRANZ SCHUBERT—or to give him his full baptismal name, Franz Peter Seraph Schubert—is one of the most beloved figures in the history of music. Beethoven has stirred our emotions more turbulently, Wagner our senses more grandly, but no composer has moved us more deeply than Schubert in the single phrase of a song, or the single modulation of an instrumental piece. The endearing, utterly unaffected, radiantly elevated qualities of his music have never been equalled. They are engendered, not by the opulence nor the lusciousness of his materials, but by those subtle and ineffable means which pass human understanding; which have their impulses in the deepest recesses of the human soul and go straight to the human heart.

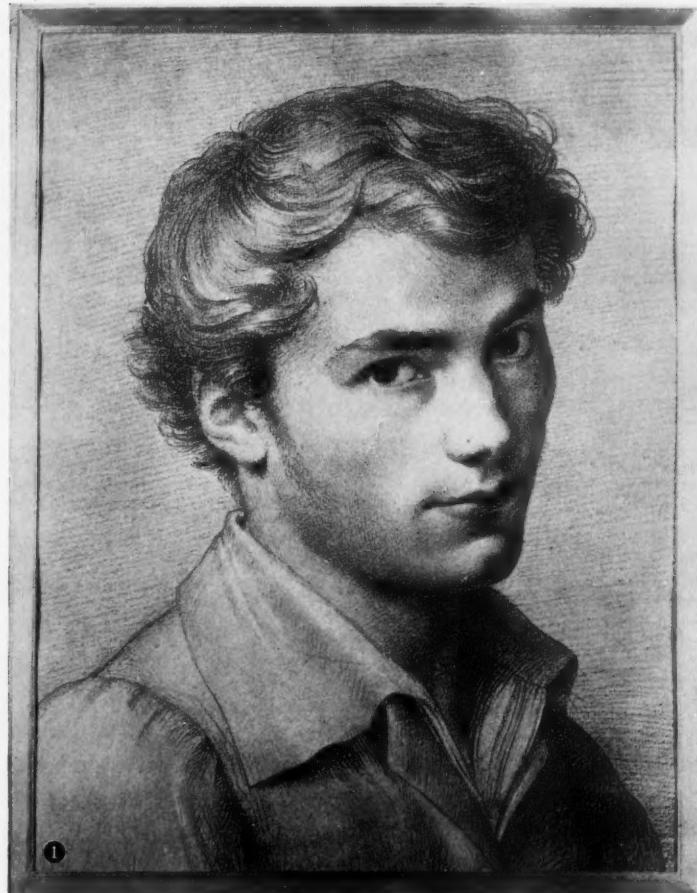
Schubert's is music which will bring the smile of happiness to a child, and to all who have anything left of the child's purity of spirit; it is like the sun breaking through the clouds, spreading gladness but not frivolity, joy but not vulgar jollity. It is not without pathos or tragedy, and it can be sad in a major key and

powerful in a pianissimo. But it is never morbid, never melancholy, for it always glimpses the consoling beauties of nature, and the deeper blessings of human happiness. Even death, to Schubert, is envisaged only as the bringer of peace.

Schubert was probably the greatest melodist of all time, yet it would be wrong to regard him only as a melodist. He was equally as great a genius in harmony, in orchestration and all the structural art of musical composition. His more than 600 songs, of which the majority are immortal masterpieces, constitute but a quarter of his life work; of the rest the two great symphonies (B-minor and C-major), at least a dozen piano sonatas, several string quartets (including the wonderful "Death and the Maiden"), two trios, the string quintet, and the lovely Forellen Quintet rank without question among the world's immortal treasures. Two of

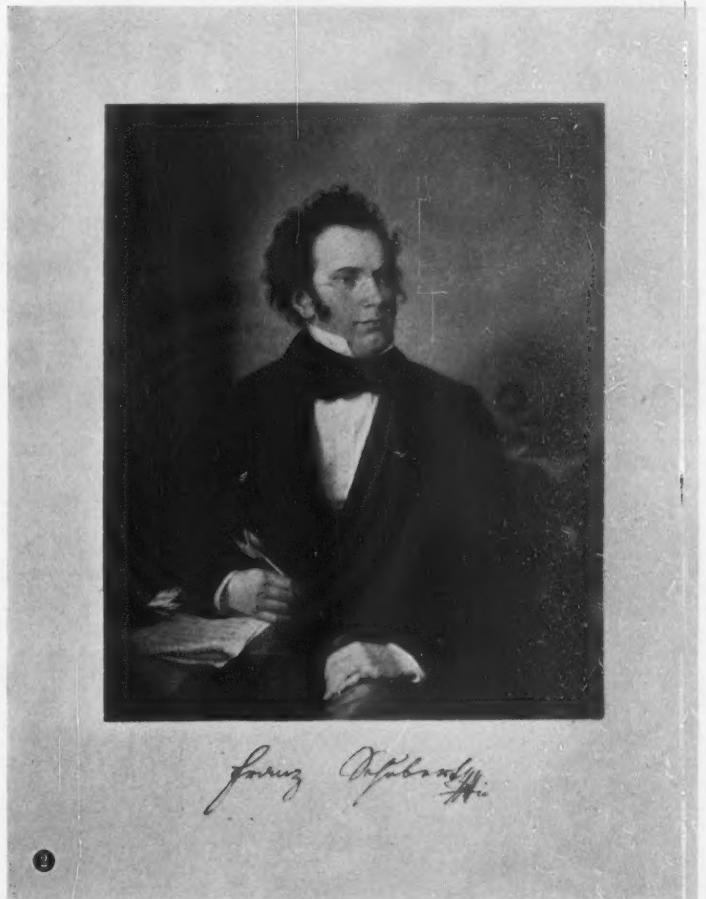
his masses, at least, are on the same level, as is the music to Rosamunde, and dozens of the marches, waltzes, and those lyrical and characteristic piano pieces of which he is regarded as the originator. There is still a great mass of Schubert's music, sacred works, male choruses, mixed choruses, four-hand piano music, violin music, that is not known to the general public, the quality of which is no less great than that of the music which we know.

That all these works should have been created in a life that ended at thirty-one seems a miracle. The world can not imagine what Schubert might have done had he lived to a normal age. He was born at the end of the 18th century, and sang the swan song of Viennese classicism; he stood at the threshold of the nineteenth as the first and greatest of the romantics, who have brought into music the element of color and subjective sentiment. Schubert was the true romanticist, imbued with the whole poetry of romanticism, and Liszt's epitaph "the most poetic musician that ever lived" must remain an eternal truth.



(1) FRANZ SCHUBERT

at the age of sixteen. Charcoal drawing by Leopold Kupelwieser. The original is in the possession of Duke Johann von und zu Lichtenstein in Vienna.



franz schubert

(2) FRANZ SCHUBERT.
Oil painting, based on sketches from life by Wilhelm August Rieder, 1875. The original, which is owned by Frau Marie Dumba, hangs in the Schubert Museum in Vienna.



(3)

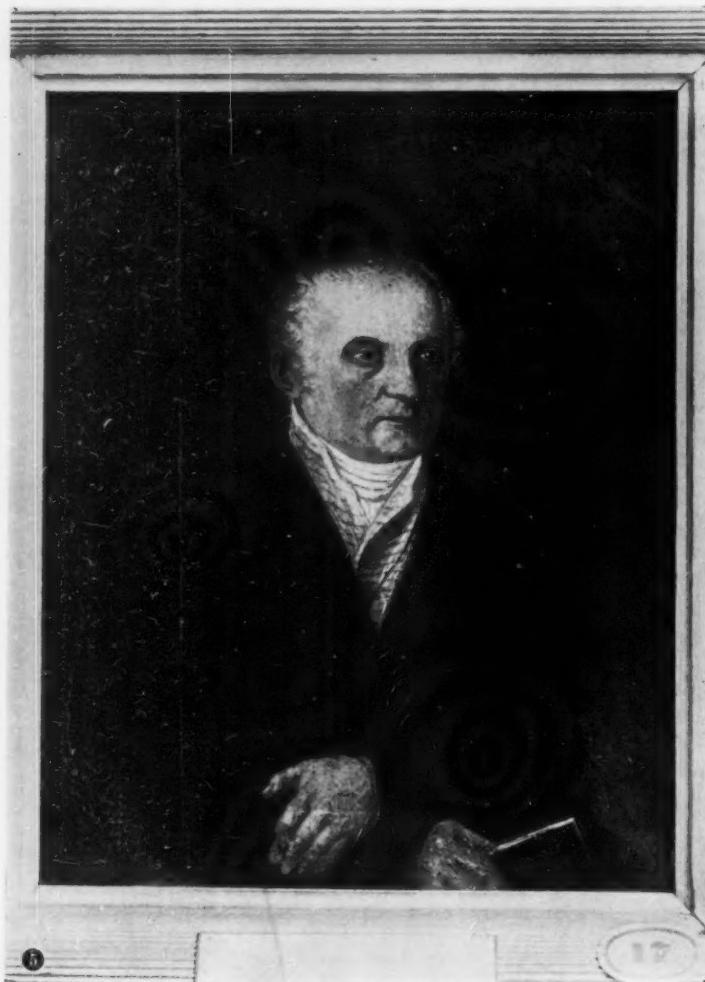
(3 and 4) FRONT VIEW AND COURTYARD OF SCHUBERT'S BIRTH-HOUSE.

Franz Schubert was born on January 31, 1797, in a Vienna suburb. His parents were the school teacher, Franz Schubert, and his wife, Elisabeth, née Vietz. They were blessed with no fewer than fourteen children, of whom, however, only five survived. The birth-house of the master was purchased by the Vienna municipality in 1908, and transformed into a Schubert museum in 1912.



(4)

Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828

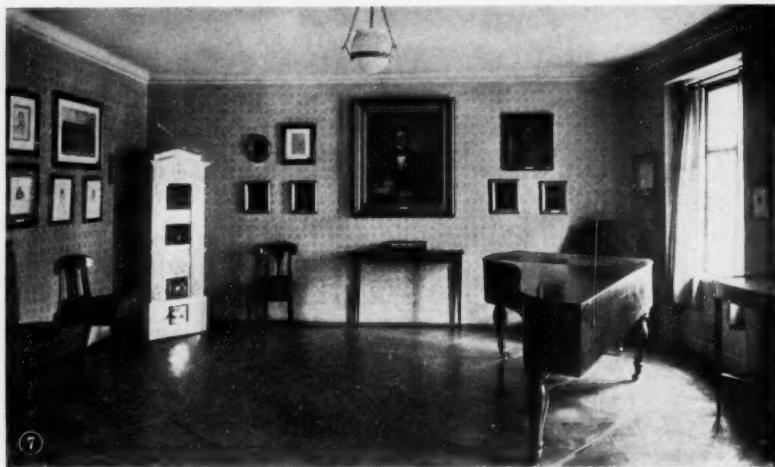


(5) FRANZ SCHUBERT'S FATHER.

(Unsigned Oil Painting in the Schubert Museum.)

Father Schubert was of a simple, upright nature. His excellent education enabled him, at the age of twenty-three, to win in a competitive examination the post of school teacher in the Vienna suburb, Lichtenthal. He left valuable observations on the childhood of the composer, among which are: "At school he distinguished himself by winning the highest marks in every grade. . . . He was happiest when he could while away his leisure hours with jolly companions. . . . When he was eight years old, I instructed him in the elements of violin playing. . . . His first music teacher, Holzer, exclaimed: 'When ever I wanted to show him something new, it turned out that he already knew it.'"

No reproducible picture of Schubert's mother is in existence.

(6) ROOM IN THE SCHUBERT MUSEUM.
This room contains many personal relics of the composer. It is probably the room in which he was born.(7) A ROOM IN THE SCHUBERT MUSEUM, VIENNA.
The large portrait of the composer is the one painted by Wilhelm August Rieder in 1875. On the right is Schubert's piano, and behind it can be seen his armchair.

(8) LICHTENTHAL, A VIENNA SUBURB. (1868)

Here Schubert grew up. The church, which can be seen near the center of the picture, became the scene of his earliest musical activities. After he had received his first musical instruction from Michael Holzer, the choir leader of the Lichtenthal congregation, he sang in the church choir at the age of eleven. His extraordinary musical precocity caused Holzer to say on the occasion of an examination: "This fellow has the whole harmony at his fingertips." His beautiful soprano voice aroused the greatest admiration. In 1814 Schubert's first mass in F major was performed in the Lichtenthal church under the young composer's own direction.

(9) FERDINAND SCHUBERT.
(Lithograph by Kriehuber)

Ferdinand Schubert, the master's oldest brother, like his father a school teacher, and in later years director of a normal high school, was a true and loving companion to the composer during his whole life. The following touching, yet humorous letter, was received by brother Ferdinand from the fifteen-year-old composer: "You know from experience that a fellow sometimes feels like eating a roll and a couple of apples, particularly when, after a meager lunch he has to wait eight and one half hours for a frugal supper. 'They that put their faith in thee shall not come to grief,' (free after St. Matthew, chapter 2, verse 4). With this thought in mind I am asking you to let me have a few Kreutzer every month. You would hardly miss them while they would make me happy. I hope that you will heed the voice which is constantly calling to you not to forget your loving, poor, hopeful, and again poor brother Franz."

Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828



(10) SCHUBERT'S STEPBROTHERS ANDREAS AND ANTON.

(*Silhouettes by Dr. S. Gschwandner.*)

Schubert's mother, a quiet woman, much loved by her children and revered by everyone, died on May 28, 1822. Her death was caused by typhus, the same sickness that later was to take off her son Franz. Eleven months after her death father Schubert married a second time, the 'esteemed spinster' Anna Kleyenböck. The couple were blessed with five children, one of whom died. The youngest two, Andreas, born in 1823, and Anton in 1826 (the latter later gained considerable fame by his sermons as rector of the order of the Schottenpriester), became most endeared to Schubert, who was a great lover of children. Oftentimes the master sought recreation after his arduous mental labors in games with the two little boys.



(11) FRANZ SCHUBERT IN 1817.

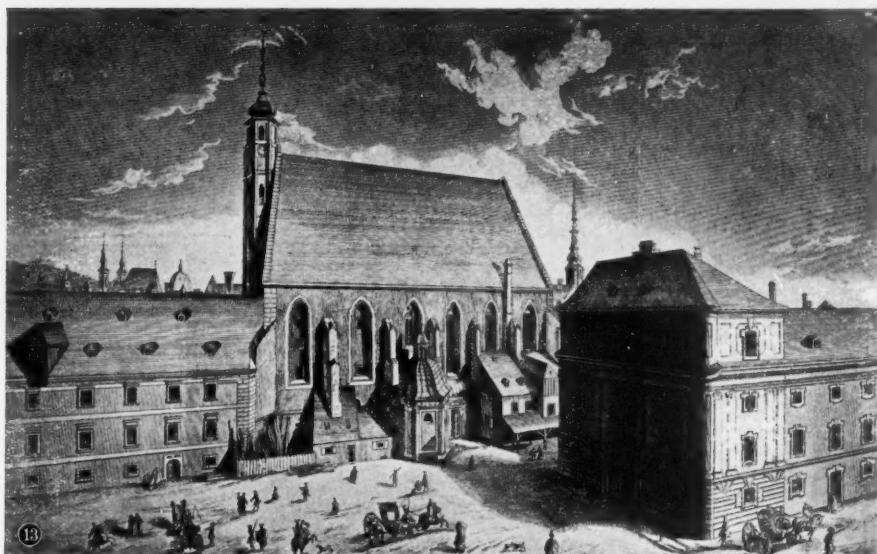
(*Unsigned silhouette in possession of Otto Erich Deutsch.*) The authenticity of numerous "portraits of the young Schubert" which cropped up several decades after the master's death, can not stand even the most superficial tests. This silhouette profile of the youth of twenty is the first known authentic picture of Schubert. It is in form of a Janus head, in which the composer's locks shape themselves into the profile of an old hag.



(12) ANTONIO SALIERI.

(*Engraving by Schiavoni Ehrenreich.*)

In 1812 Schubert's instruction in composition was intrusted to Salieri, who was then sixty-two years old. The teacher was well satisfied with his pupil, saying to him on one occasion: "Franz, you will bring me much honor some day." But this admiration was not mutual, as Salieri had no appreciation for the works of his greatest pupil Beethoven, and did not hesitate to say: "Music should have come to an end with Gluck!" Schubert idolized Beethoven. Holzapfel, a friend of Schubert, reports that the young composer's instruction was at best superficial, consisting of perfunctory corrections in part-writing examples, and score-reading.



(13) MUNICIPAL HOSPITAL, CHURCH AND KÄRNTNERTOR THEATER.
(*18th Century Engraving.*)

In his visits to the Kärntnertor Theater (the forerunner of the Vienna Royal Opera), young Schubert received musical impressions which strongly influenced his later creative efforts. His unrequited love for musical drama (he was anything but a dramatic composer) can be attributed in no small measure to his frequent visits to the old theater, in company with his friend Spaun. Here he listened with ever increasing rapture to the works of Weigl, Cherubini, Boieldieu, Mozart and Gluck. After a performance of Iphigenia in Tauris, the enthusiastic youth exclaimed: "Surely there can be nothing more beautiful than the aria of Iphigenie in the third act, with the entrance of the female chorus. The voice of Milder goes straight to my heart. Could I but know Vogl, so that I might kneel at his feet in gratitude for his Orestes. He did not know that soon this wish was to be fulfilled. The Municipal Hospital near the theater was remodelled into a dwelling house at the end of the 18th century, and there Schubert met Vogl through friends with whom he was living.



(14) COURTYARD VIEW OF THE SCHOOL HOUSE IN SÄULENGASSE 3.
(*Water Color by M. Eder.*)

Like most of the residences in Old Vienna, the front of this one, purchased by father Schubert in 1801, presents a very plain aspect, while the rear shows quite a picturesque courtyard. From 1812 on, Franz Schubert junior was part owner of the house and assisted his father in instructing the pupils. Among numerous works composed here was the Erlkönig (Erlking).



(15) EXCURSION OF THE "SCHUBERTIANER."
(*Water Color by Kupelwieser, 1820.*)

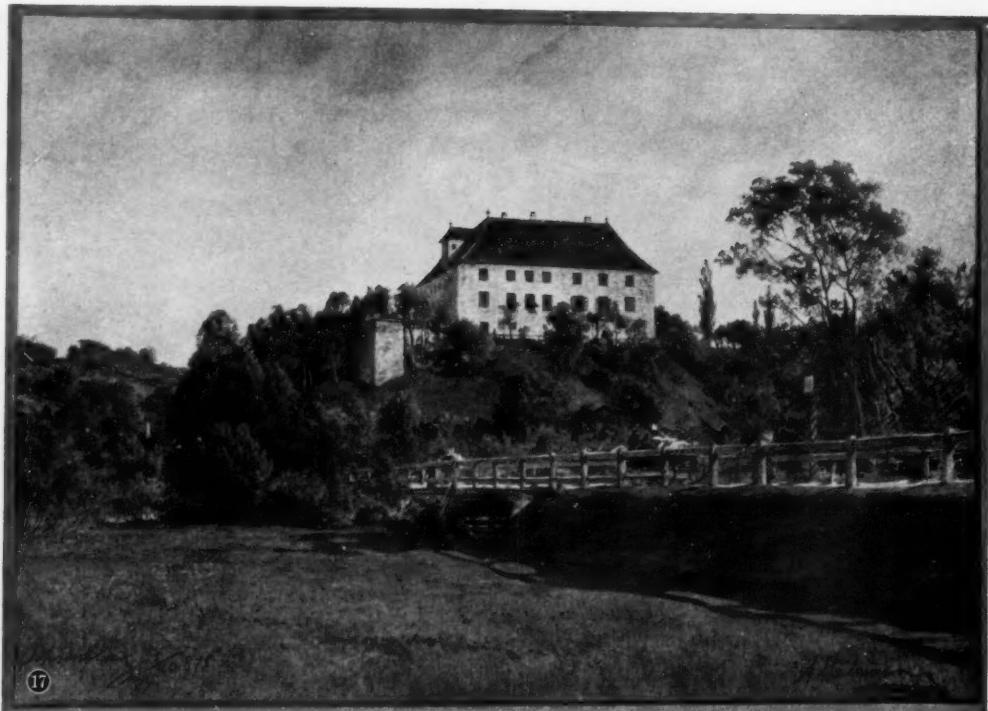
Young Schubert's reputation was not such as to attract the interest of portrait painters in general; but as his circle of friends included several excellent painters and sculptors, as well as musicians and writers, quite a number of realistic and charming representations of the frolics of the merry little clique in which Schubert found himself happiest, were produced. This picture (left) is the work of the fresco painter, Leopold Kupelwieser. The gentleman standing on the running board, gazing at his hat which has just disappeared under one of the wheels of the carriage, is Schubert's boyhood chum, Josef von Spaun. Schubert himself (with a high hat) follows on foot with Kupelwieser, the artist.

Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828



(16) THE INN "ZUR UNGARISCHEN KRONE."
(Photograph in possession of the Municipal Collections in Vienna.)

From 1819-26, the "Schubertianer" held meetings at the inn "Zur Ungarischen Krone;" among others there were Schwind, Kupelwieser, Hüttenbrenner, Bauernfeld and Lachner. Schubert was the medium who made them all brothers and friends. Whenever a new member was proposed Schubert would first inquire: "Kann er was?" (Does he know anything?) This earned for him the nick-name "Canevas."



(17) OCHSENBURG MANSION.
(Water Color by Anton Heilman, 1896, in the Schubert Museum.)

The autumn of 1819 Schubert spent in St. Pölten, near Vienna, in company with his faithful friend, the poet Franz von Schober. They were the guests of the Bishop of St. Pölten, a distant relative of Schober's, in his episcopal mansion, Ochsenburg. Here Schober wrote the libretto of the opera, *Alfonso und Estrella*. As each scene was completed, it was immediately turned over to Schubert, who set it to music even more quickly than Schober had written it. The first performance of this opera took place in 1854, twenty-six years after Schubert's death. It was given at Weimar under the direction of Franz Liszt, who had materially shortened it. Notwithstanding Liszt's efforts in its behalf, and the propitious circumstances under which it was produced, the opera was a failure. After the expiration of another twenty-five years it was produced in further altered form at Carlsruhe (1879) by Capellmeister Johann Fuchs of the Vienna Opera, who had rewritten the libretto and greatly reduced the length of the opera. This time the production was a decidedly successful one. Today *Alfonso und Estrella*, like Schubert's other operas, operettas, and the great bulk of his choral music, is to be found only in musical lexicons and books dealing with the composer's works.

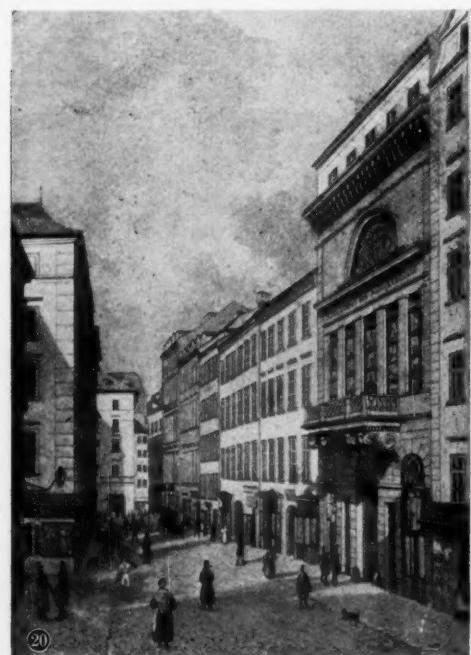


(18) ATZENBRUGG MANSION.
The estate of Atzenbrugg, on which Schubert and his friends spent many happy hours, is today a sanitarium for young girls.



(19) FROLIC ON THE ATZENBRUGG GROUNDS.
(Colored Etching; the Landscape by Mohn, the Figures by Schwind.)

An uncle of Schober, administrator of the estate of Atzenbrugg, near Vienna, each year invited the merry group of artists who gathered about Schubert to a three day fête. Those who were fortunate enough to take part in the convivial pleasures of these festivals never forgot them. A scene of innocent merriment is here pictured by Mohn, in collaboration with the celebrated painter, Moritz von Schwind. On the lawn fronting the mansion the young folks are engrossed in a game of ball; in the foreground sits Schubert—somewhat away from the madding throng; with him are the great Schubert singer, Vogl, playing a guitar, and Moritz von Schwind, the painter.



(20) INN "ZUM ROTEN IGEL," HEADQUARTERS OF THE SOCIETY OF THE FRIENDS OF MUSIC; NEXT TO IT, THE INN "ZUM BLAUEN IGEL."
(Unsigned Copper Engraving)

In the house "Zum Blauen Igel" (with the balcony), adjoining the one-time home of the Society of the Friends of Music, Schubert lived with his friend Franz v. Schober from 1821-23, and again for a short time in 1827.

Klemperer Suffers Nervous Breakdown After Oedipus Rex

Unger Conducts Mahler's Eighth Symphony—Berlin Casals-Mad—Pachmann Creates a Riot

BERLIN.—Otto Klemperer, who recently produced Stravinsky's *Oedipus Rex* at the Kroll (State) Opera here, suffered a collapse after the second performance and was forced to obtain leave of absence. This unexpected event caused worse confusion in the State Opera than had hitherto prevailed. The immediate sufferer has been Stravinsky, who has had to be content with only two performances, so far, of his new opera. The question is whether this limitation is to be ascribed to Klemperer's illness or to the entire lack of interest evinced by the public in *Oedipus*.

The performances in the Opera are, of course, being carried on in Klemperer's absence. Kleiber has returned from his tour and Leo Blech is also back from his highly successful trip to Stockholm, where he conducted opera for several months. Alexander Zemlinsky, Georg Szell and Fritz Zweig also being on hand, there is no lack of good conductors at the State Opera. Nevertheless the present state of affairs has almost banished the general public from the Opera, most performances being reserved entirely to the members of large societies which hire the entire theater. When the remodelled old opera house in Unter den Linden, is at last reopened (on April 28) there are hopes that the State Opera will get over the difficulties which have so persistently pursued it for almost two years.

PERFECT ENSEMBLE MARKS NEW FIGARO

The Municipal Opera, where Bruno Walter reigns supreme, has also been rather backward in providing notable performances since the production of Hugo Wolf's *Corridors*. The only artistic event of importance has been Mozart's *Figaro* with a new cast, new scenic decorations by Emil Praetorius and with Bruno Walter at the desk. The performance had its center of interest in the conductor's admirable interpretation of the immortal score.

Walter's conducting of a Mozart opera always means a festive musical event, generally deserving of the highest eulogies, and his intentions were effectively realized on the stage, as far as the ensemble was concerned. But while the best available artists formed the cast, the excellence of the solo singing was not quite on a par with Walter's consummate art. Maria Ivogün, who was to have sung Susanna, was forced, at the last moment, to give up her part. Maria Rajdi, from the State Opera, replaced her in a highly creditable manner, though of course she could not equal Ivogün in one of her most finished and famous roles.

GRETE STÜCKGOLD RETURNS

Grete Stückgold was heard here for the first time after her return from the New York Metropolitan. She seemed ill-disposed, so that her singing of the Countess was not altogether up to her own high standards. Lotte Schöne, as Cherubino, and Wilhelm Guttmann, as Count Almaviva, gave their very best, which means much. Anton Baumann's *Figaro* is good, though not extraordinary and suffers a little from lack of agility in acting and singing. The scenic decorations of Praetorius were full of charming and picturesque details, and some of them were certainly inspired by Watteau's paintings.

NO HALL FOR MAHLER SYMPHONY

Mahler's eighth symphony, the so-called *Symphony of the Thousand* (one should rather say "of the thousands," because of the enormous cost of its production) was heard twice within a week, after a lapse of five years. Dr. Heinz Unger, who in 1923 laid the foundation of his reputation as an orchestral conductor with a most impressive rendering of this complicated and exacting score, was again responsible for the performances, being the only person in Berlin who had the patience, courage and initiative necessary to brave all the difficulties and unforeseen impediments which threaten those who undertake this dangerous job. It was not his fault if the performances of 1928 did not quite equal those of 1923. There is really no concert hall in Berlin fit for the production of a monster choral and orchestral work. The Grosses Schauspielhaus, chosen in default of something better, has become noticeably worse for musical performances owing to the reconstruction of the stage, to a bad organ and to lack of space for the many hundreds of singers and orchestral players.

In spite of all these unfortunate circumstances, Unger proved his unusual capacity for the handling of the biggest apparatus imaginable and for the mastery of the monumental score, which in its coupling together of the grandiose hymn, *Veni creator spiritus*, and the closing scene from Goethe's *Faust*, is a summit of twentieth century music.

BIRTHDAY MUSIC

Franz Schreker's fiftieth birthday (March 22) was celebrated at various concerts. At Emil Bohnke's last symphony concert we heard Schreker's orchestral suite, *Geburstag der Infantin*, one of his earlier, but certainly most valuable compositions. It is less pretentious than the Chamber Symphony, but in melodic invention and rhythmical design superior to this complicated score which we heard several times in March. Lüta Mysz-Gmeiner sang a new set of Schreker songs with orchestral accompaniment, pieces which are full of Schreker's characteristic wealth of color and luxurious softness of sound, although they hardly impress the listener by their melody.

The State Opera also gave a festival performance of Schreker's successful and effective opera, *Der ferne Klang*, the composer himself conducting, and finally the Hochschule honored its director by giving a matinée of his compositions before a distinguished public of invited guests, teachers and pupils of the institution. Prof. Julius Pruewer conducted the Hochschule Orchestra, performing the prelude to Schreker's opera, *Das Spielwerk*, and the Chamber Symphony in a highly creditable manner. Speeches by prominent personalities followed. It was a very successful affair, showing the esteem in which Schreker is held here as a

composer and director of one of the most prominent schools of music.

KLEIBER HELPS CELEBRATE

Kleiber, too, honored Schreker in his last symphony concert with the State orchestra. Fragments from Schreker's opera, *Das Spielwerk*, so far not heard in Berlin, were performed for the first time. These include the prelude, *Reigen*—for soprano, tenor, chorus and orchestra—and the concluding scene for contralto and orchestra. The music of these fragments shows Schreker at his best. Kleiber, together with the artists of the State Opera (Frida Leider, Rosette Anday and Fritz Soot), the fine orchestra, and the chorus combined their efforts towards securing the best possible result, and consequently Schreker's success was remarkable. The other numbers of the program were Vivaldi's fine concerto grosso in Siloti's arrangement and Mozart's G minor symphony, rendered by Kleiber with an admirable finish, an extraordinary insight into and love for Mozart's lofty art.

KWAST-HODAPP AT FURTWÄNGLER CONCERT

Furtwängler's eighth Philharmonic concert opened with a new composition by Karol Rathaus, a Polish composer, resident here. Frequent performances of his works have now made his name familiar. His Dramatic Overture, as performed by Furtwängler, proved to be a remarkable piece, combining modern spirit with solid symphonic construction and arresting the attention to an uncommon degree. Frieda Kwast-Hodapp was the soloist of the concert, playing the Brahms piano concerto in D minor in that vigorous, almost

masculinely finished and precise manner peculiar to her. The most enjoyable number of the program, however, was the well known group of three orchestral pieces from Berlioz's *Romeo and Juliet*, including the genial, unsurpassed scherzo of Queen Mab and that immortal piece of music, the love scene, perhaps the most beautiful adagio ever written by Berlioz. A spirited performance of Brahms' Academic Overture showed that an "opening" piece may also serve most efficiently as a closing number.

BRUNO WALTER'S FINE BEETHOVEN

Bruno Walter's performance of Beethoven's *Missa solennis* was one of the high-water marks in the season's flood of music. Never before have I heard it equal, interpreted as it was with so profound a feeling for Beethoven's sublime music, with so exhaustive knowledge of the score in its most hidden details and of its particular style. Walter was well supported by the Kittel Chorus and a solo quartet of rare eminence, namely Berta Kuriuna, Lula Mysz-Gmeiner, Karl Erb and Alexander Kipnis.

Pablo Casals' first Berlin concert since 1914 was an event of prime importance, artistically and socially. An international public of great distinction filled the Philharmonic to the last seat, though exorbitant prices were charged. One may justly say that hardly ever in our age has an artist been greeted by an audience better prepared to appreciate his value. The stormy reception he was tendered must have deeply impressed him and he played with the perfection and spiritual elevation that distinguish his art. Otto Schulhoff assisted at the piano, proving himself a worthy accompanist and partner for Casals. The Brahms sonata in E minor and Bach's suite for cello solo in D minor were the chief numbers of the program.

POLICE TO PROTECT PACHMANN

Casals' concert was the climax of the crescendo formed by the last three recitals in the Philharmonie. Huberman made his appearance the night before, and was preceded by dear, old Pachmann who played here on this occasion for the first time in twenty years, and his appearance was nothing short of sensational! The adjectives "extraordinary"

(Continued on page 22)

GABRILOWITSCH Directs Notable Performances of Bach's St. Matthew's Passion in New York

Detroit Symphony Orchestra at Its Best in Memorable Presentations—Symphony Choir and Orpheus Clubs of Detroit and Boy Choristers of St. Thomas' Episcopal Church, New York, Assist

At Carnegie Hall on Thursday evening Ossip Gabrilowitsch presided over a performance of the great St. Matthew's Passion of Bach, which proved to be one of the memorable events of the season 1927-28. The units which combined in the presentation were the Detroit Symphony Orchestra, Gabrilowitsch conducting, the Detroit Symphony Choir, Victor Kolar choral director, the Madrigal and Orpheus clubs of Detroit, Charles Frederic Morse director, and the Boy Choristers of St. Thomas' Episcopal Church, directed by T. Tertius Noble.

The soloists were Margaret Matzenaur, contralto, Jeanette Vreeland, soprano, Richard Crooks, tenor, Fred Patton, bass and Reinhard Werrenrath, baritone.

Mr. Gabrilowitsch gave the work in Detroit in 1926; its success was so great that he performed it twice during Holy Week of last year and again on the evenings of April 2 and April 3. The New York Performance of April 5 was repeated on April 7. As he explained in an address which preceded the music, the version to be given had been carefully edited and curtailed by him, to make it possible of performance within a reasonable time. The original contained seventy-eight numbers which took nearly four and one half hours to perform; the present version, which preserves all that is best in the original, and in no way breaks the continuity and dramatic effect of the work, requires a little over half that time for its production. The audience was requested to appear in dark clothes and to refrain from applause, circumstances which added greatly to the dignity and solemnity of the mammoth performance. The spectacle of the huge assemblage of listeners and the gigantic cooperating forces on the stage was most impressive.

The singing of the choral units, drawn entirely from amateur ranks, was remarkable for its unity, power and tone beauty, and reflected the greatest credit on those who had performed the work of drilling them in their exacting task. The orchestra played under Gabrilowitsch as a first class orchestra plays under a first class conductor, and the soloists acquitted themselves in a manner that betokened their entire appreciation of the beauty and significance of the master work they were expounding. The composite effect was veritably overpowering; the performance called for unqualified admiration and left practically nothing to criticize.

The organ part, written by Mr. Gabrilowitsch along the lines of indications in the original score of Bach, was played by Chandler Goldthwaite.

Stadium Season Announced

The eleventh Stadium season is announced by Mrs. Charles S. Guggenheim, chairman of the committee. The concerts will begin on July 5 and will end on August 29. The conductors will be Van Hoogstraten, Molinari and Coates. The plans are as yet indefinite but it is understood that the programs will include several orchestral novelties and occasional features of the type of the programs given in the past Stadium seasons by Ruth St. Denis, the Fokines and others.

Concertgebouw to Celebrate Anniversary

Invitations have been sent out by the Concertgebouw, Amsterdam, for the Jubilee Festival on the occasion of its fortieth anniversary. Programs will be given on April 12, 19, 22, 24, 26 and 28, to be conducted by Mengelberg. These programs will include Netherland composers, chamber music, a Richard Strauss program, Beethoven's Ninth Symphony, a Stravinsky program and two Mahler programs.



MARTA WITTKOWSKA AS AMNERIS.

Mme. Wittkowska has sung the role of Amneris many times with the same success that has crowned her interpretations of other leading roles in the standard Italian, German and French operatic repertory. Mme. Wittkowska is announced as one of the leading artists in the newly organized All-American Grand Opera Company which is to give its first public performance at the Century Theater on April 22. She has also been reengaged for performances during the coming season of the Cincinnati Summer Opera.

Reports of New York Concerts

MARCH 31

Bell-Ranske

A Children's Concert was given by boy and girl students of Mme. Bell-Ranske, at Guild Hall, on March 31. Their teacher began with remarks anent the National Voice Forum, her beginnings at the Labor Temple, her book, Health, Speech and Song, spoke of the importance of upright body position, and then introduced some very gifted children. Elaine, eight years old, gave examples of sustained tones, also coloratura passages, imitating her teacher; Anne, chronic sufferer from bronchitis, showed almost complete recovery, singing tones absolutely on pitch; Charlotte recited The Little Outcast splendidly, and Elaine sang a Lullaby. High B flats and C's with staccati and trills were displayed by Anne, and Charlotte, aged eleven, a professional child, sang The Lass With the Delicate Air. Charles, rejected as a schoolboy with no ear, sang Angels Ever Bright and Fair excellently, and Gabrielle, alto, sang Tosti's Goodbye with natural expression and clear enunciation. Jeanette, aged sixteen, sang Gypsy Sweetheart and showed much promise. An almost baby toe dancer was remarkable, doing athletic "stunts" as well, including cartwheels and heels over head performances. Mme. Bell-Ranske plans to produce her children's play, The Magic Wand, next month, and in these plans is aided by Mrs. George Samuels of the Bronx.

APRIL 2

Victor Wittgenstein

Victor Wittgenstein drew a good sized audience—and a representative one—to his annual recital at Town Hall on April 2. Mr. Wittgenstein has been devoting most of his time lately to lecture-recitals and teaching, yet hearing him in his own recital was a pleasure, even for the blasé followers of piano recitals.

He opened with the Mendelssohn prelude, fugue and choral, E minor, followed by Walter Rummel's arrangement of the Bach choral-prelude. In these he impressed with his fluent technic, excellent tone and rhythm. As an interpreter the pianist revealed himself with distinction. He is capable of going from a thundering tone to the most delicate pianissimo with remarkable ease and his playing had many moments of sheer beauty. His playing was infused with much warmth of feeling that was always free from exaggeration . . . therein seems to lie the main charm of his art.

Mr. Wittgenstein's reading of the Schumann sonata evoked much applause and the Chopin fantaisie, op. 49, also found much favor. A French group consisted of three Debussy numbers, one by Ibert and another, Danse Rituelle du Feu, by De Falla. The Liszt etude in D flat and the

Chopin polonaise in A flat completed a well chosen and well performed program. This pianist is heard here all too seldom.

APRIL 3

Philadelphia Orchestra

Apropos of the Lenten season, the Rimsky-Korsakoff Easter overture occupied a prominent place on the program of the Philadelphia Orchestra on April 3, with Pierre Monteux at the conductor's stand. All the Oriental flavor and joyousness of the work was aptly conveyed to the audience in Mr. Monteux's reading of the score which the orchestra played brilliantly. By way of solos, there was Hans Kindler, cellist of the orchestra, who played the Lalo concerto. He revealed a luscious tone, breadth of style and a technic that has placed him in the front ranks of cellists. He was cordially received.

Most of the balance of the program was devoted to Beethoven, for there was his Overture to King Stephen, the Dance of the Dervishes and the Turkish March from the Ruins of Athens and the Death of Clare from Egmont. In contrast followed Debussy's excerpts from The Martyrdom of St. Sebastian. Mr. Monteux was uniformly successful with his interpretations, his seriousness and disregard of exaggeration being refreshing. He and his men were warmly applauded.

Dorothy Gordon

Dorothy Gordon gave the third and last of her Young People's concerts, which are now approaching their sixth season, at the Bijou Theater, on April 3. As might be expected there were many kiddies in the audience and their response to the singer of their favorite songs was most exuberant. When a question was asked, the answer was immediate and unafraid. And little is the wonder for Miss Gordon has a certain way about her that appeals to children—she is naive and charming. She uses her pleasing voice with much taste. There is no forcing and her diction is always intelligible; moreover, she is most versatile. There were all sorts of songs to interest and Miss Gordon held the little folks' attention throughout.

Rosa Dominguez

Rosa Dominguez, soprano, a protegee of Tito Schipa, who has been working with Frantz Proschowski, was heard in a song recital at the Hotel McAlpin on April 3. Miss Dominguez made a most favorable impression and was cordially received by the good sized audience. She is the possessor of a lyric-dramatic soprano voice of ample volume and a naturally lovely quality. Carefully schooled, her singing showed musical insight and versatility of interpretation. Miss Dominguez sang three groups of well chosen songs and

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was assisted at the piano by Gertrude Clark. Juan de Beaucaire and Senorita Zitta were the assisting artists.

Quinto Maganini

Instrumental and choral works made up the April 3 concert of compositions exclusively by Quinto Maganini at the Engineering Auditorium. Mr. Maganini won the Pulitzer Award in 1927, also the Guggenheim Fellowship in 1928, and this concert demonstrated that he well deserved such musical preferment. With the composer were associated Charles Prentiss, tenor; John Kirkpatrick, pianist, and the Women's University Glee Club, Gerald Reynolds, conductor.

Laszlo Aliga

On April 3, at Steinway Hall, Laszlo Aliga, lyric tenor, who has sung the leading tenor roles in many operas, including Rigoletto, Lucia, Barber of Seville, and others, in both Europe and America, gave a most successful and enjoyable recital before a fair sized audience. Mr. Aliga gave a varied and interesting program consisting of operatic arias, a German group, a Hungarian group, and concluding with four English numbers. The singer displayed a sympathetic voice, brilliant and unusually flexible, while all of his interpretations were characterized by artistry and finesse. At the conclusion several encores were demanded, to which Mr. Aliga graciously responded. Emmy Kovacs at the piano was an addition to a thoroughly enjoyable hour of music.

Mabel Garrison

On April 3, Mabel Garrison, soprano, presented the final program in the series held at the Barbizon, and drew what was estimated to be the largest audience of the season, even standing room being difficult to procure. Miss Garrison's program was interesting and well arranged, and was delivered with a fine appreciation of the content of the music. She merited the enthusiastic applause accorded her.

April 4

Elenore Altman

The concert hall of the Institute of Musical Art was filled to capacity on April 4, when Elenore Altman, pianist, gave a very interesting program. It listed a Beethoven sonata in D, Schumann's Fantasie in C, a Brahms Rhapsody, Debussy's Les Voiles, Stojowski's By the Brookside and three Preludes by Chopin.

The playing of Miss Altman was definitely that of a musician. Her Beethoven interpretation was positive, acc-

(Continued on page 26)

Juilliard School of Music

Examinations for Fellowships at the Graduate School and Scholarships at the Institute of Musical Art will be held in New York City during the week of May 14 to 19.

Applications for these examinations must reach the office at the latest by Tuesday, May 1.

Additional examinations for Fellowships and Scholarships in New York City will be held during the first week of October.

Examinations for Scholarships outside of New York City through the Extension Department will be held in various cities throughout the country during May and June.

Dates and places of these examinations will be communicated individually to those applying by Tuesday, May 1.

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American Opera Company in Chicago

By Rene Devries

Americans do not seem to like opera in English any more than do their first cousins, the English. This is written after hearing splendid performances of operas in our language given during the week of March 27 at the Studebaker in Chicago by the American Opera Company, under the sponsorship of the American Opera Society of Chicago, Inc.

There are in Chicago about a thousand voice teachers and coaches, who with their pupils and friends could pack the Studebaker, but they stayed away. Music teachers do not seem to want their pupils to spend money. Perhaps they are afraid that the money spent for education outside of their studios will be lost to them. If a student's budget is limited, the teacher quickly thinks of himself rather than of propaganda for opera in English. The price of two tickets would pay for one or two lessons. Then why should one advise students to attend en masse performances of such operas as Faust, Madame Butterfly, Carmen, which the majority have heard in the past? Then the American Opera Society of Chicago with its many adherents—many working over night—could not induce the Chicago public to attend the performances. Society leaders, when they do promote musical undertakings, often patronize the undertaking by taking two tickets, besides permitting the management to use their names.

The writer knows a Chicago woman who, it is said, could sign a check for a million dollars and the check would be honored; she recently permitted her name to be used as one of the patrons at the debut of an American girl. That young lady had sent ten tickets to each of her foremost patrons. Eight were invariably returned, but in the case of our millionaire the ten tickets were returned with a letter asking that the young lady send two tickets in the rear part of the house, giving as reason a social engagement that would necessitate her leaving the hall before the close of the recital. The last three rows at that particular concert were less expensive and the young recitalist thought that economy on the part of her millionaire patron was, to say the least, unjustified.

Uplifting criticism seems to us the best propaganda for opera in English. Years ago the late Colonel Savage presented at the same Studebaker Theater performances of opera in English that could hardly be surpassed today. The price of the best seats was \$1.50. The casts included singers of the first order. The enterprise was rather successful, but for some unknown reason the late Colonel Savage gave up the undertaking and Faust, Martha and other grand operas gave way to King Dodo, The College Widow and the like, until a few years later Savage formed another company, which performed Butterfly in English. The late Colonel was a great showman. Had the Castle Square Opera Company received the support it should have received, opera in English would have thrived in America long ago.

The American Opera Company, which made its debut in Chicago on March 27, is an organization that should be well

patronized. Vladimir Rosing presents a Faust that, as far as the stage picture is concerned, may be quite contrary to our views, but certainly the staging is most elaborate, the lighting effect unsurpassable, the grouping of the chorus and principals making each scene an exquisitely framed picture on the stage of the Studebaker.

The orchestra, conducted by Frank St. Leger and Isaac Van Grove, gave entire satisfaction, and as the principal roles were beautifully handled, nothing but praise can be set down here in reviewing the performances.

The publicity department of the American Opera Company inundated the daily press weeks in advance of its coming with material which found its way to the general public through the newspaper columns, and the business management of the company as well as that of the Chicago society did itself proud by the manner in which the organization was presented.

The Chicago critics since the beginning of the season have praised, as they should have, everything connected with the company. Then why that aversion of the American public towards opera in English?

It cannot be said any more that if opera in English were well sung and well enunciated, it would be a huge success. Throughout the performances of Faust and of Madame Butterfly we could have taken down in shorthand every word of the protagonists and only here and there was the singing of the chorus unintelligible.

As to the singing, it was of the highest degree of perfection. The voices are all young, and by that fact, fresh and agreeable. The costuming leaves nothing to be desired. Then what more do Chicago opera-goers demand from an opera company of this kind?

The price of admission is right. Then what is wrong? All the above may read as a press story, as a boost or as a knock for opera in English. It is neither. It is only the faithful report of one who has followed the stagnancy of grand opera in America. The American public has been raised on big names. The star system exists today in art as well as in business, and where Shakespeare said, "The play's the thing," today "The stars are the thing." The American public loves music. There are more symphonic orchestras in America than probably in any other country in the world. Latin countries love their opera, but only the cognoscenti in those countries attend symphonic concerts. Where the laymen in Paris, Brussels and Milan will patronize grand opera houses, they keep away from concert and symphony halls. In America as well as in England symphony concerts are well attended by the musician as well as by the layman. This, in the mind of the writer, proves that the Anglo-Saxon race is musically superior.

Grand opera in English may succeed in this country as well as in England, but it will not be popular until a Mozart, a Verdi, a Bizet, a Donizetti, a Wagner, a Puccini or a Gounod has produced the American operatic masterpiece.



MADGE DANIELL,

New York vocal teacher, who believes in actual experience for her pupils, and, who when they are ready, places them, providing they are following a musical comedy career, in the chorus of a Broadway show. There, she contends, they learn routine, makeup, and all the little tricks of the stage, while they are being paid a good salary. Two such Daniell girls are now stars on Broadway, because, through being an understudy for the prima donna, they jumped in and made good. Lucy Lord replaced Louise Hunter, star of Hammerstein's Golden Dawn, and is under contract to be starred next season in a new show, and Lucile Arnold is now the prima donna of the Shubert Artists and Models Company. Annie Pritchard opens soon in the Greenwich Village Follies, where she is also a leading dancer. Incidentally Miss Lord was offered the part of the Squaw in the London production of White Eagle, which she could not accept owing to her present engagement in Golden Dawn.

Harmati Well Received in St. Louis

On April 14 Sandor Harmati will be the guest conductor at one of the regular concerts of the Pasdeloup Orchestra, Paris, and his success, judging by the success he has had in America as conductor of the Omaha Symphony Orchestra, and last year in Frankfort at the concerts of the International Society for Contemporary Music, seems assured. Recently Harmati was guest conductor of the St. Louis Symphony Orchestra and appears to have been equally successful. St. Louis Globe-Democrat says of his conducting: "It was a triumph." Of his presentation of Dvorak's New World symphony the same paper says that "this young Hungarian sensed and saw what many other conductors do not apprehend," and that Harmati's reading of this symphony was "certainly the most interesting in almost a decade of orchestral concerts here." The St. Louis Times, speaking of the same concert, says that Harmati gave a very good account of himself, and the St. Louis Post Dispatch that "Mr. Harmati brought to the platform an unquestionable musicianship and an individual style. . . . In the case of the New World Symphony Mr. Harmati discovered effects that were new to this reviewer and tended to give it a deeper interest."

Sofia del Campo Going to South America

Sofia del Campo, Chilean coloratura soprano, has completed arrangements for her third Latin American tour of concerts. This time she will visit about six different countries of South America and will give an average of forty-two concerts during the months of June, July and August, which happen to be the South American winter months.

Mme. del Campo is to sail May 3 on the Teno, which will take her directly to her own country, Chile. The tour will begin in Santiago, where she has been signed to give a series of concerts at the Municipal Theater, sponsored by the Chilean Government. June will be spent in Chile. July and August between Argentina, Uruguay and Brazil. On her return to the United States she will visit Cuba for the first time and will appear at the Teatro Payret in November.

Mme. del Campo has been very busy recently making some recordings for the Victor Company before sailing and preparing some of her South American concerts. Mme. del Campo will be back in the United States the middle of November, when she will be presented in recital at Carnegie Hall, New York, under Concert Management Arthur Judson.

A Tribute to Katherine deN. Wilson

In the final concert program of the Art Society Series in Pittsburgh this season, tribute was paid to Mrs. Katherine deN. Wilson, retiring manager of the organization. Upon the death of her husband, George H. Wilson, Mrs. Wilson succeeded him as president of the society, and that her efforts have been appreciated by the organization is apparent from the endorsement given her. In the tribute referred to, attention was called to Mrs. Wilson's admirable personality, her practical aptitude, and also to the fact that she is highly cultured in the realms of art. The tribute was completed as follows: "Personally, her warmhearted kindness, her unfailing tact and her willingness to take any amount of trouble, at any time, for anybody, greatly endeared her to all the officers and members of the Society, who will, without exception, deeply deplore her retirement and join, most cordially, in wishing her the fullest possible measure of happiness and success in life and in whatever activities she may choose for the enrichment of a well-earned leisure."

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OSSIP GABRILOWITSCH

*Guest Conductor with
THE NEW YORK SYMPHONY ORCHESTRA*

*New York Times, January 21, 1928—by
Olin Downes*

The New York Symphony Orchestra presented the second of its guest conductors of the season to the public last night in Carnegie Hall, Mr. Ossip Gabrilowitsch. He gave some music, notably the "Divine Poem" of Scriabin, such sympathetic and masterly reading that virtues not ordinarily noticed in it—virtues, in fact, which probably do not exist in it, for this day and generation—were resuscitated and made real to the most casual listener. This, in fact, was the finest conducting that the writer has heard from Mr. Gabrilowitsch, and the orchestra responded magnificently to him.

The playing of the Haydn Symphony in C major was refreshing, in the first place, for its virility and its untamed laughter. Mr. Gabrilowitsch saw that its vitality and its meaning were conveyed to the audience.

But the predominating feature of the concert was Scriabin's third "symphony," the "Divine Poem." Mr. Gabrilowitsch gave it extraordinary conviction, coherence, dramatic proportion. He drew purple and gold, as the composer intended, from the orchestra. He conveyed the fantastic visions, the sensuality, the megalomania of Scriabin with a splendor and largeness of utterance that carried to its logical conclusion the thought of the composer.

It is strange music, now of the boudoir, now the circus, now of the rapt gaze of John of Patmos. For the most part it is pompous theatricalism. Mr. Gabrilowitsch made it real, gave it form, architecture, sincerity, so that the listener, astonished, sat for a while in the presence of wonders and rubbed his eyes and glared as others glared in days when they were new to the splashing of Scriabin's harps and the channings of his choirs. If memory is mistaken, the effect was wholly due to the insight and interpretative enthusiasm of Mr. Gabrilowitsch. For the music had an unaccustomed power and continuity as it mounted, sure-footed, irresistible, to the last golden climax. One began to acquire a new and rather unwilling respect for Scriabin.

The remainder of the program consisted of two of the Debussy Nocturnes, the "Nuages" and "Fêtes" and the Brahms "Academic" overture. There was admirable detail and again the act of creation in the performance. Again one listened to the miraculous discoveries of Debussy, becoming conscious, through his music, of a mysterious vibrating life, which existed in a dimension invisible and inaudible until Debussy captured it in his music.

Finally there was the rousing performance of the Brahms "Academic" overture, in which Mr. Gabrilowitsch, if he could have done so, would have played each note of the part of every instrument.

This concert, by a conductor entirely selfless in his intention of transmitting great music, made the listener realize how many orchestral concerts are distinguished by a glittering shell of sonority, without perception, enthusiasm, sincerity on the part of the interpreter, and how completely interpretation of music, if it is worthy of the name, is an act of creation.

New York Sun, January 21, 1928

Ossip Gabrilowitsch, the second of the Symphony Society's fine guest conductors, scheduled to conduct the orchestra this season, made the first of his two appearances last evening in Carnegie Hall.

The miscellaneous list of works was of delightful variety and it also afforded ample scope for exhibiting Mr. Gabrilowitsch's admirable powers as a conductor. Last night his fine intellectual style, coupled with finish and warmth of color, gave stimulating vitality to his readings.

The response for conductor and players from the large audience was flattering. The Haydn symphony was delightfully played by the musicians and then Mr. Gabrilowitsch dwelt lovingly upon the chief number, the "Divine Poem" by Scriabin, his countryman.

The performance of the poem was on a scale of striking sonorous effects kindled by poetic appreciation and withal, affording a display of splendid technical virtuosity.

Herald Tribune, January 21, 1928

The performance under the Detroit conductor's direction was admirable. Mr. Gabrilowitsch has had opportunity to show himself to be a leader of sensitiveness, authority and imagination in New York concerts of his own orchestra, but last night's performance proved to be more than we had expected. Under his direction, the New York Symphony gave a concert of technical excellence, clarity and color, and Mr. Gabrilowitsch achieved the not often accomplished feat of making the Scriabin work sound like consequent music.

The Haydn Symphony had a polished, while spirited performance, with both lustiness and finesse.



World Famous Pianist

*The World (New York), January 2, 1928
—by Samuel Chotzinoff*

This being the visiting season for conductors, Mr. Ossip Gabrilowitsch left Detroit, the habitat of his own orchestra—which is, presumably, being visited by some other conductor—to spend some time with the New York Symphony, at whose head he appeared for the first time last night at Carnegie Hall.

It gave one a feeling of security to glimpse the enormous old-fashioned collar and the ana-chronic pompadour of the distinguished musician as he made his way to the conductor's stand by Mr. Damrosch's band, for that collar and pompadour have been these many years symbols of their owner's artistic sincerity, beautiful taste and expert workmanship. It is to be hoped that some day, when the present visiting craze has run its course, Mr. Gabrilowitsch may be induced to settle down for good at the head of one of our local orchestras.

The musician's demeanor proclaims that his business is solely with the music he interprets, so free is it from the visual blandishments that often usurp the mind and eye of the music lover. Mr. Gabrilowitsch's performance last night was a triumph of self-effacement, so completely did one forget him in the music.

Mr. Gabrilowitsch gave a glowing account of the composer's philosophy of life, by far the finest performance of the work I can remember.

New York Telegram, January 23, 1928—by Pitts Sanborn

Repeating the Carnegie Hall program of Friday night, Ossip Gabrilowitsch ended his guest conductorship of two concerts with the New York Symphony at the Mecca Auditorium yesterday afternoon. The audience was large, and for its demonstrative enthusiasm there was ample reason.

The Symphony played like another band. At the genial summons of the gentleman from Detroit its splendid qualities shone forth, suffusing the entire program, from its first note by Haydn to its last by Brahms, with the golden cheer of lovely, sensuous tone.

Then, in addition to the recovered euphony, there was the pleasure of Mr. Gabrilowitsch's penetrating, sensitive, finely wrought, authoritative readings. The first, dealt with the C major symphony of Haydn; and it dealt with the work distinctly in the grand manner. It emphasized not only the beauty and the amiability of Haydn's music, but also the depth and the grandeur that characterized some pages of this work.

From Haydn the concert proceeded to Scriabin's "Divine Poem." Here the achievement of the conductor and the band was really something to rave about.

Such was the wizardry of Mr. Gabrilowitsch yesterday and such the eager and masterly response of the orchestra to the call of his wand that for the nonce the "Divine Poem" glowed as with the gold of purest genius. At the close of this superb, this unforgettable performance, the audience accorded the band and its leader a richly deserved ovation.

Debussy's "Nuages" and "Fêtes" and the "Academic Festival" overture of Brahms, all admirably played, carried the concert to its conclusion. At the very end there was loud and long continued applause for the orchestra's justly admired guest, who, by the way, followed the growing fashion of conducting without score or desk.

New York Evening World, January 21, 1928

It is not easy to summon to mind a more incongruously mated pair than Haydn's Symphony in C, and Scriabin's "Divine Poem." But this odd juxtaposition afforded Ossip Gabrilowitsch ample scope for the exhibition of his versatility. If the "Divine Poem" made a more abiding impression than the Haydn work, it was simply because of its more powerful method of utterance and its more profound content. For between the resplendent interpretation accorded each, there was little to choose.

But the feats of legerdemain of which the conductor's wand proved capable were far from exhausted by this display of magic. Still another field of operation was entered upon the two "Nocturnes" of Debussy, "Nuages" and "Fêtes." In this objective, atmospheric realm, Mr. Gabrilowitsch moved with equally triumphant results. And to complete this list and bring it back to the happy mood of the outset, the student jollifications of Brahms' "Academic Festival" Overture gave further opportunity for diversity of expression.

Under Mr. Gabrilowitsch's direction, the orchestra had a chance to show what a superb instrument it can become, with the right leader. The strings, woodwinds, and brasses all took on a new mellowness and elasticity of tone. Gradients of nuance seemed unlimited in variety and subtlety. Mr. Gabrilowitsch, who plied his wizardry without scores, roused his hearers to feverish excitement.

Jessie Fenner Hill Artists Filling Prominent Roles

Jessie Fenner Hill, well known vocal teacher, who has maintained studios in the Metropolitan Opera House building for many years, gave a reception on March 18 for two of her artist-pupils, Josephine Martino, recently returned from Paris, and Sheila Fryer. A number of distinguished musicians attended and voted the affair a splendid success, among these being: Marion Willard Archibald, Mr. and Mrs. Edwin B. Allen, Mr. and Mrs. Hallet Gilberte, Louise Eltinge, Florence Turner-Maley, Harriett McConnell, Marie Narelle, Kathleen Narelle, Yvonne Treville, Frances Sebel, Anca Seidlova, Minabel Hunt, Eleanor Owens, Mabel Ritch, Gladys Mahew, Josephine Brown, Eleanor Hoffman, Elizabeth Smythe, Mrs. James A. Lynch, Miss Fisher, Margaret Northrup, Mr. and Mrs. Gardner Lamson, Mr. and Mrs. Vere Richards, Mr. and Mrs. Edmund Jahn, Mr. and Mrs. Courtney Newcomb, Mr. and Mrs. Raymond Freemantle, Mr. and Mrs. Alceo Hazera, Mr. and Mrs. Harry Hahn, Mrs. Robert Weigester and Miss Weigester, Peggy Cornell, Zilpha De Witt, Dorothea Brandt, Laura May Lehman, Mary Leard, Adele Puster, Louise Rimmelle, Mabelle Sherman, Lucy Dycker, Mary Evelyn Calbreath, Zenaide Ziegfeld, Harold Morris, Claude Warford, Rollin Lockwood, Willard Seltzberg, Juan Pulido, Bernard Hamblen, Sigurd Neilson, Joseph Keyser, Charles Armstrong, William E. Ladd, Charles Clancy, Charles Jenny, Albert Barber, Mark Ellner, Harold Moget and James Norris. Mrs. E. B. Allen poured tea.

Miss Martino, who had been coaching at Fontainbleau and gave a successful Paris recital opened the musical program with three songs by Moreau, Debussy and Liszt, which revealed her beautiful soprano voice to advantage and also showed she had gained in finish and style. She was cordially received and also sang songs by Schumann, Cornelius, Wolf and Densmore. Ernest Knoch accompanied her at the piano.

In pleasing contrast was the rich contralto of Miss Fryer, who was heard in an aria from Werther and also three songs. She disclosed interpretative ability and good diction. Genevieve Bowman was her accompanist. As an added surprise, Mrs. Hill presented the Fenner Hill Trio, composed of Annie Standt, soprano; Dorothea Brandt, mezzo soprano, and Mary Leard, alto. They sang excellently presenting songs by Warford, Hamblen, Hahn and MacDowell.

Mrs. Hill has a number of pupils singing on Broadway with success. Among these are Marjorie Peterson in the first company of The Countess Maritza; Eleanor Shaler, back from London and engaged for Tin Gods, Sally Bates, who gave a concert at the Brooklyn Institute of Music on March 17; Ula Sharon in the Chicago company of She's My Baby; Berta Donn in My Maryland Company; Blanche Fleming late of White Eagle Company, and Gladys Haverty, a popular broadcasting artist. Peggy Cornell, in Sunny Day, and Viltha De Witt, in the Good News Company, are also pupils of Mrs. Hill. These are only a few of the many young people who are studying with her.

Mount and Gest in Two-Piano Recital

"Light melodious music of a kind that wins the approval of most concert-goers featured the two-piano recital of Mary Miller Mount and Elizabeth Gest, at the Academy of Music Foyer last night, assisted by Jeno de Donath, violinist." The foregoing comment appeared in the Philadelphia Evening Bulletin of March 31, and the critic of that paper then followed his remarks in part as follows: "The pianists were at their best in a final group comprising Rachmaninoff's Romance, Nevin's Country Dance and Elizabeth Gest's Morris Dance on Old English Airs, all of which were played with deft rhythm, precision and gaiety of spirit that evoked prolonged applause and resulted in encores of the Nevin and Gest pieces. The program began with Debussy's Petite Suite, written at a time when the immortal Claude still was on speaking terms with the diatonic scale. Both pianists played in charming lyric style. Mr. de Donath's violin playing was skillful. He was at his best in a group of short selections by Wieniawski, Franc von Vecsey and an arrangement by De Donath of Alnaes' Farewell. He also played Sindzing's three movement suite for violin and piano with Mrs. Mount."

James Levey Coaching String Quartets

James Levey, whose first introduction to America was with the London String Quartet, of which he was the first violin and leader, has been for some months located in New York, where he has opened a studio for the teaching of the violin and for the coaching of chamber music organizations. Mr. Levey is, of course, a violin teacher of unusual ability;

as a coach for chamber music organizations and, perhaps, especially for string quartets, he holds a unique position, having been at the head of so excellent an ensemble as the London String Quartet. He has found in New York a considerable demand for his services in this line and reports an evident awakening of interest in chamber music playing in this country.

Schumann-Heink Incognito

Among the guests of Ernestine Schumann-Heink at her farewell concert a few days ago in Kansas City were some very old friends. The group included those who had heard her early in her career, as a member of Maurice Grau's Metropolitan company, in her one light opera venture, and in concert.

Mrs. Chester Bigelow, a former newspaper woman, once of Newark, N. J., first heard the great contralto in a "home talent" show in Union Hill, N. J., in those days a suburban community but long since eclipsed by Jersey City and Hoboken. Mrs. Bigelow recalls that when the neighbors suggested getting up the entertainment, for some charitable purpose, one of the contralto's sons suggested that he thought his mother might be counted on, saying that she sang "right well." Schumann-Heink was approached by the usual committee, the members of which knew her only as a Jersey



"In a delightful program of songs and arias, May Peterson again won a Portland audience by the charm of her personality and of her singing. Miss Peterson has that spontaneity in singing that marks the true artist."

The Portland Telegram said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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housewife, and not as one of Grau's best standbys. She said yes, and the entertainment was a complete success.

The singer also entertained the Schumann-Heink chapter, Disabled American Veterans of the World War, as her guests. In their turn they presented flowers and a touching speech, recalling that their namesake had only two years ago put them on their feet, financially, with a benefit recital for which she received no fee.

Cleveland Institute to Present Operatic Excerpts

CLEVELAND, OHIO.—An event that musical Cleveland has been awaiting since last fall, when the Cleveland Institute of Music made its first announcement of a school of opera and promised an operatic production as the culmination of the year's work, will become a reality, April 18, with the performance of scenes from Faust, Pagliacci and Cavalleria Rusticana. Under Marcel Salzinger, formerly director of his own company in Czechoslovakia, lessons have been practical rehearsals to give the students actual experience in opera, as they might receive it in any one of the small European companies in which distinguished foreign artists receive their first training. The schoolroom has been the workshop in which Salzinger's students have served a severe apprenticeship. He brings to his teaching the experience of his own years with leading opera houses of Vienna, Berlin, Dresden and Hamburg.

In the forthcoming production Mr. Salzinger will act as production manager. Another European opera artist, Rudolf



Ben Strauss photo

HAZEL WACKER,
contralto, who will take the role of Mama Lucia in the Cleveland Institute's production of Cavalleria Rusticana

Scheuler, associated with Salzinger in Europe, will be musical director. The youngest voice student in the performance, Hazel Wacker, age eighteen, will play the role of the aged Lucia in Cavalleria Rusticana; she is a contralto of rich power.

Anna Graham Harris Pupil Successful

Edna Davison, soprano, a pupil of Anna Graham Harris, will sing at Guild Hall in the Steinway Building, New York, on April 25. Miss Davison has had a number of professional engagements this winter. She was soloist at the banquet of the Standard Oil officials at the Hotel Biltmore; soloist at the annual luncheon at the Wilson College Alumnae Association, Hotel Astor; soloist at a Lincoln banquet in Peekskill, N. Y., and soloist for the Junior Woman's Club, Hackensack Heights, N. J.

Leonard Liebling Sails

Leonard Liebling, editor-in-chief of the MUSICAL COURIER, sailed for Europe today, March 12, on the Columbus. He will make a three weeks' stay abroad combining business and pleasure.

EDITH HARCUUM, Pianist—HARCUUM School, Bryn Mawr, Pa.

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GRACE MOORE

IN CONCERT

THE CHATTANOOGA NEWS, Tuesday, March 27, 1928

TENNESSEE'S OWN OPERA STAR CHARMS HOMEFOLKS

*Grace Moore Captivates Hearers in First
Concert Since Metropolitan Debut*

BY MARTHA G. BARNETT

A new star of the Metropolitan Opera Company, a new concert artist with a voice and a personality which will be outstanding in the musical history of the century, the first and thus far only Metropolitan opera star to call Chattanooga her home, Grace Moore, dramatic soprano, was presented on Monday evening in the very first concert of her career by the Kiwanis Club of Chattanooga at the Soldiers and Sailors Memorial Auditorium.

Her young voice, still to grow, filled her listeners with thrills on account of her youth and she sings in such a way as to bring forth such remarks as this: "She is young and she is an incarnation of the spirit of music." Grace Moore, thoroughly, completely rapt in the musical spirit, sent her young voice soaring with a certain surety to fill the great auditorium with its golden volume. Her high register has the color, the personality to thrill the hearts of those who look for the fundamental spirit of things, the "it" in the wheel of things.

The third group included the aria from "La Boheme." That opera it will be remembered was the vehicle in which Grace Moore made her memorable debut in the Metropolitan Opera House on Feb. 7th. It will be remembered that her rendition of the part of Mimi in her debut was of such quality that it caused a wave of enthusiastic comment throughout the musical world of the east. It was the same rendition which caused Otto Kahn in New York to make the statement that Grace Moore's debut in the Metropolitan was the greatest event since the appearance of Rosa Ponselle.

In the fifth group she gave another aria of equal brilliance "Depuis le Jour" from Charpentier's "Louise." That aria is most difficult. Grace Moore's delicacy, her charming, light touch in the interpretation of that aria was notable not only for the fact that she so thoroughly presented the feeling of the number, but also for the fact that the strength of her voice showed so remarkably.

THE CHATTANOOGA TIMES, Tuesday, March 27, 1928

SWEET, SIMPLE, DEFINE CHARM OF GRACE MOORE

*Grand Opera Star Wins Hearts of
Auditorium Throng*

Infinite sweetness of voice and simplicity of her manner brought acclaim for Grace Moore last night at her concert at the Memorial Auditorium, sponsored by the Kiwanis Club, and won her lasting favor in the hearts of Chattanoogans. Grace Moore has a rare trueness of voice and the flowing sweetness of her song will afford delightful entertainment to any audience.

The large audience that last night anxiously awaited Miss Moore was delighted at her entrance when she graciously accepted with wonderful simplicity the ovation that was tendered her. The close of her initial aria, Haydn's "Canzonetta," assured Tennesseans that not only was their native daughter bound on the highway to fame, but that she had an almost miraculous sweetness to give to the world.

Her next number was from "Boheme" and Chattanooga was thus afforded the delight of hearing the opera star in an aria from the opera in which she made her debut in New York City. Here Miss Moore gave proof that she need rely not only on trueness and clarity of tone but that she has a range and power that will fit her for grand opera. Amid the many curtain calls she literally heaped the stage with magnificent floral tributes that were given her over the footlights.

The aria from "Louise" was sung in entrancing manner. The ease and sure sweeps of her clear tone invoked the sight of the dawning Paris as viewed from the heights of Montmartre.

As a final encore Miss Moore and with dulcet intonation sang "Home Sweet Home." This delightful finale was a magnificent choice and the soprano from Tennessee will be remembered by her many friends at home for the remarkable trueness of her voice and the sweetness that emanates from her vocal expression.

Miss Moore was charmingly gowned in a mediaeval robe of cloth of silver, which had soft drapery falling from the elbows. It was a most fitting model to set off the striking beauty of the titian haired soprano. Quite aside from the fact that Miss Moore last night had a triumphant success in her song concert, she won the friendship of all by the gracious and modest manner of her stage presence.

Management

CHARLES L. WAGNER

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Facts About Philadelphia Chamber String Simfonietta

The Philadelphia Chamber String Simfonietta, now in its third year before the public, aims to present modern as well as classic music and to familiarize music-lovers with the extensive, beautiful and generally unfamiliar literature for string orchestra. It is composed of eighteen of the leading players of stringed instruments of the Philadelphia Orchestra and founded by Fabien Sevitzky, the double bass player of that orchestra. Their work in the comparatively few appearances made, has demonstrated that there is a field for such an organization, especially one selected with such care as to membership as Mr. Sevitzky has shown. The work of the Simfonietta has been admirable, the finish and general perfection of its renditions indicating hard work and numerous rehearsals.

The Simfonietta played its first concert—a semi-private one—in March, 1925, the year it was founded. During 1925-26, it gave two concerts, the first before the Matinee Musical Club and the second before the Chamber Music Association. During 1926-27, the Simfonietta made four appearances, before the Chamber Music Association of Philadelphia, the Chamber Music Association of Washington, The Penn Athletic Club, and in a radio concert. Encouraged by the reception received, Mr. Sevitzky incorporated the organization with Mrs. Harold E. Yarnall as president. Then, on its own responsibility, the Simfonietta gave a series of three concerts in the ballroom of the Penn Athletic Club to try out its popularity. The success met with was such that the series has since been repeated.

During this, its third, season, the Simfonietta gave its now annual series of three concerts in the ballroom of the Penn Athletic Club. Besides out-of-town appearances in Haddonfield, N. J., and Chambersburg, Pa., four radio appearances were made, in which the organization opened and closed three of the Duo-Art Recital Hour series and gave

the entire fourth program in the series. Mr. Sevitzky's Simfonietta met with the same favor among radio fans as it was accustomed to meet with among concert-goers. Mr. Sevitzky closed the season with a brilliant concert played on some rare old instruments of beautiful tonal quality and historical significance. On May 1 the Simfonietta starts on a Southern tour.

Berlin

(Continued from page 15)

and "original" apply in this case not only to the aged artist, but also to the public, which took an active part in the melodramatic scenes, which he staged with his mixture of speech, mimic action and piano playing. The audience besieged the platform, eager to see the jovial Pachmann as closely as possible and to catch all his humorous and quaint remarks. When finally the police arrived to restore order in the auditorium, Pachmann eloquently pleaded for his admirers, saying that they were all his friends, even if they had paid for their tickets!

Quite apart from all fun, however, Pachmann must still be rated as a great and unique artist, in spite of his eighty years. His Chopin playing, though lacking in power and passion, still breathes a poetry, an indescribable charm of tenderness, which seems to have almost vanished from the world.

AMERICAN PIANIST IN THE PHILARMONIE

Martha Baird, a young pianist from California, has already acquired an artistic reputation in America and in England. Her Berlin concert unmistakably revealed her musical capacities and technical finish, though the conductor who accompanied her in Mozart's D minor concerto, Rudolf Gerhard Schwarz, from Vienna, came near wrecking the performance. Nor did his conducting of Wagner and Bruckner remove the impression that he still has much to learn before he will be taken seriously as an orchestral leader.

Alfred Piccaver, the American tenor, recently gave a recital here. It is several years since we last heard him and since then no tenor comparable with him has been heard in Berlin. Jan Kiepura, though very successful, does not belong in the same class with Piccaver, who is much more cultivated and more of an artist. Piccaver enchanted his public with his finished and pleasing rendering of famous arias by Bizet, Giordano, Massenet, Meyerbeer and especially Puccini.

HUGO LEICHTENTRITT.

Boston Symphony Plays Skilton's War Dance

On a program comprising Weber, Glazounoff, Schumann, Sibelius, Beethoven, Pierne and Rossini works, the Boston Symphony Orchestra, under Richard Burgin, included Charles S. Skilton's Indian War Dance on March 22 and

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23. Commenting on the concert, the Boston Herald critic said: "The entire program was enjoyed yesterday, but the Indian War Dance from the Suite Primeval (Skilton) had to be repeated. There was not a greater number of young men than of what used to be the gentler sex in the audience, so one may say that the fascination of the music itself appealed. The symphonic poem Finlandia was perhaps the next favorite."

The Covent Garden Season

LONDON.—The Covent Garden Opera Season, which is to open on Monday, April 30, and to close on Friday July 6, will be in many respects like its predecessors. The conductors will again be Bruno Walter, Robert Heger and Vincenzo Bellezza with the addition of Charles Lauwers, and most of the former artists will return.

A number of interesting new names are announced including (sopranos) Fanny Heldy, Maryse Beaujon, Elizabeth Ohms, Rosetta Panpanini and Eva Turner, an English singer who has been winning high praise in Italy (mezzosopranos and contraltos) Rosette Anday, Luisa Bertana, Maria Castagna Georgette Frozier-Marrot; (tenors) Kaisin, Georges Thill, Walter Widdop and Renato Zanelli another English singer, this time one who has acquired all his laurels at home and is now hailed as England's greatest Wagnerian tenor; (baritones and basses) Ivar Andresen, Salvatore Baccaloni, Aristide Baracchi and Hans Nissen. A number of these artists will have to divide their time between here and Paris where the Vienna Opera Season will be going on simultaneously. This is probably the reason why a number of popular singers have not reappeared on the London lists this year.

Most prominent among those who are returning are Lotte Lehmann, Frida Leider, Göta Ljunghberg, Margherita Sheridan, Maria Olczewska, Jane Bourguignon, Fernand Anseau, Octave Dua, Aureliano Pertile, Albert Reiss, Rudolf Laubenthal, Lauritz Melchior, Hans Clemens, Dino Bongioli, Feodor Chaliapine, Mariano Stabile, Emil Schipper, Marcel Journet, Eduard Habich, Otto Helgers, and Herbert Janssen.

The opening opera will be Gluck's Armide, which will be revived here, it is said, for the first time in England. Another, and very welcome revival will be that of Moussorgsky's Boris Godounoff in which Chaliapine will play the leading rôle. He will also appear in Faust. Wilhelm Rode will be a new Wotan in The Ring.

Fay Foster Opera Charms

Fay Foster received the following telegram from Harriet Story Macfarland: "Your charming opera was delightfully sung and played by the girls and the orchestra. The costumes and scenery were beautiful. Audience was charmed with the production. Heartiest congratulations!"

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TROUBADOURS OF CONCERTED MELODY

The Dudley Buck singers gave a successful debut recital at Town Hall last evening.

Variety was the order of the evening. Sometimes the whole ensemble would sing; at other times there was a trio, or a duet, never the same voices together. Sometimes there was a piano accompaniment, and again it would be a capella.

Mr. Buck has done something novel, fresh and interesting in the recital field.
N. Y. Times.

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Another concert by that ensemble of mixed voices known as the Dudley Buck Singers drew a large audience to the Town Hall last evening. In several of the numbers, with their duets, trios and incidental solos, it was possible to remark the excellence of the individual voices, and in the ensemble the tone, precision and balance has obtained a high degree of professional polish. Elsie T. Cowan was the accompanist.

N. Y. Herald Tribune.

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April 12, 1928

Conservatory Orchestra and Flute Players Club Present New Works in Boston

Rossanna McGinnis Wins Success as Soloist With Orchestra—Claudine Leeve Scores in Songs of Hindemith and Schrecker

BOSTON.—The concert of the New England Conservatory Orchestra at Jordan Hall last Friday evening proved one of the most interesting of the current season. Ever a resourceful program-maker of catholic taste, Wallace Goodrich, the conductor of this orchestra, opened his program with Vivaldi's smooth-flowing concerto in F major for three violins, provided by Chadwick with an effective accompaniment for string orchestra, three trumpets and organ. The violin soloists—Cecile Forest, Ione Coy and Margaret Clark, all of the Class of 1925—reflected credit on their teacher, the excellent Harrison Keller.

After equally creditable performances of Beethoven's overture, Coriolanus, and of Converse's finely conceived and characteristically workmanlike Elegiac Poem, Mr. Goodrich passed to the novelty of the evening, a new symphonic poem for piano forte and orchestra, Sortilege, by Riccardo Pick-Mangiagalli. This piece was inspired by an ancient Oriental legend of the wizardry demonstrated by one Danesch to prove to a skeptical sultana that he was really the king of enchanters. Frankly programmatic in character, the music mirrors with more or less subtlety the magic depicted in the story. Composed before the days of aggressive polytonality (the score is dated 1917), this work may nevertheless be classed as modern because of its harmonic and instrumental fancy and rhythmic energy. Mr. Pick-Mangiagalli has not sold his Italian birthright as a melodist for a mess of counterpoise nor has it been necessary for him to sacrifice soundness of construction in order to produce dramatic effect. At the outset the piano played on this occasion by Rossanna McGinnis, is treated orchestrally, and the soloist, with fine taste, refrained from making her part in the musical scheme unduly obtrusive. After the first episode, however, the piano emerges as a solo instrument, giving Miss McGinnis ample opportunity to prove that she is a young artist of uncommonly promising possibilities. Her technic was more than adequate to the exacting demands of the music; and, although she did not use her skill for display, she could be brilliant when brilliance was required. Endowed with an intelligent appreciation of musical values and with a keen sense of rhythm, her playing respected form and succeeded, moreover, in imparting dramatic significance to her interpretation. Her elves and fairies of the garden scene were not handicapped with seven-league boots, as is so often the case in the performance of this type of music. Miss McGinnis has made a praiseworthy beginning—thanks to her technical dexterity, musicianship and imagination—and her career will bear watching. The audience was very enthusiastic, calling the soloist several times.

For the rest, Mr. Goodrich presented the introduction to Act II of Chabrier's opera Gwendoline and the prelude and

closing scene (with chorus) from Parsifal. He conducted throughout the evening with the authority, taste and musical sensitivity that have always been associated with his gifts as an orchestral leader.

CLAUDINE LEEVE PLEASES AS SOLOIST

Claudine Leeve added to her rapidly growing prestige as a singer when she appeared as soloist at the Flute Players Club Concert last Sunday afternoon, in the large gallery of the Boston Art Club. As principal vehicle for the display of her admirable abilities Mme. Leeve chose Hindemith's Die Junge Magd, for mezzo voice, flute, clarinet and string quartet, this being its first performance in Boston. The six poems by Georg Trakl on which Hindemith has drawn for inspiration attempt to portray the emotions of a young servant girl, who is struck with some insidious sickness and jilted by a brutal lover, as she contemplates life and the tragedy that gradually overwhelms her. Not a pretty story—indeed, quite sordid; but, having chosen it as a text, Hindemith has provided tones that tell the tale not subjectively, as one who has been profoundly moved by the emotions portrayed in the poems, but as one whose aim is rather to describe the tragedy as a disinterested observer who does not wish to take sides, as it were, and thus avoid the danger of becoming engulfed in the misery depicted. It is masterfully written, with singular economy of means, and is appropriately stark, bare, vivid. Essaying a thankless role, Mme. Leeve sang the words with manifest appreciation of their dramatic import and merits praise for undertaking such a courageous task. Arthur Fiedler conducted the performance of this piece with his customary skill and understanding. More grateful to Mme. Leeve and to her listeners were the songs of Schrecker and Schumann with which she completed her part of the program, for they gave her opportunity to reveal those qualities of voice, skill and temperament that have already won her high place among the singers of New England. She was warmly applauded.

The balance of the program comprised chamber music by Malipiero, Pierne and D'Indy. J. C.

Richard Strauss Says Egyptian Helena Was Intended for Jeritza

Richard Strauss has sent out the following telegram dated Vienna, April 6, to the American press:

"After my return to Vienna from Italy I learned that certain facts about the Egyptian Helena were not correctly

represented in the American press. Therefore I state that from the beginning the role of Helena was intended for Mme. Jeritza.

"Upon request of the Dresden Opera House, and after mutual agreement, Mme. Jeritza, the Vienna Opera House and myself consented that the first performance of Helena can take place in Dresden. As insurmountable difficulties prevented Mme. Jeritza singing in Dresden, Mme. Rethberg was invited to sing the role there. (Signed) Richard Strauss."

Kathryne Ross' American Debut in Philadelphia

Kathryne Ross, a native of Wilmington, Del., who for the past two years has been singing with success in the leading opera houses of Italy, will make her initial operatic bow to the American public on Thursday evening, April 12, at the Academy of Music in Philadelphia with the Philadelphia Grand Opera Company.

Miss Ross attended Blackstone College in Virginia and graduated from Combs Conservatory in Philadelphia. She was one of the first ten chosen for the Eastman School of Music operatic project in Rochester in 1924, and the following year made an extended concert tour. In 1926 she went abroad to study with J. H. Duval and prepare for grand opera, and made her debut five months later as Santuzza in Cavalleria Rusticana at Naples. Her success was assured and she was re-engaged for many performances in Naples and several other of the Italian musical centers.

Minneapolis Symphony to Play Accompaniments at Chicago Musical College Contest

The annual contest of piano, vocal and violin students of the Chicago Musical College will be held at Orchestra Hall, on May 12. The Minneapolis Symphony Orchestra, with Henri Verbrugghen conducting, will furnish the accompaniments of the evening. The judges will be Professor Leopold Auer, Henri Verbrugghen, Dudley Buck, Rudolph Ganz and Victor Kuzdo.

Aside from the orchestral appearance the best player and vocalist in each section will receive a prize of a Mason & Hamlin grand piano, presented by the Mason & Hamlin Company of Boston, a Conover grand presented by the Cable Piano Company of Chicago and a Vose and Sons grand presented by the Moisit Piano Company of Chicago. A valuable old violin will be presented by Lyon & Healy of Chicago. This promises to be a memorable occasion.

Horace Parmelee Sails for Europe

Horace Parmelee, vice-president of Haensel & Jones, sailed for Europe on the SS De Grasse on April 11 to be gone for several months on a combined business and pleasure trip. Mr. Parmelee is accompanied by his mother. After visiting Paris the Parmeleys will rest at Biarritz, motoring through the Basque country and in Northern Spain while there. Later they will proceed through southern France, making the trip from Nice to Chamounix by car, then into Southern Germany returning home by way of London.

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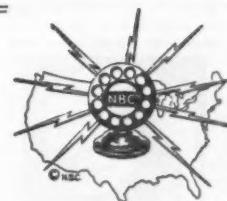
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AUGUSTA COTTLOW

Press comments on artist-pupils:

Nina Entzminger-Gunin, who appeared with Ponselle, also came in for her share of admiration for her splendid work. She is a virtuoso of marked ability, and thrilled her audience.

—*Press-Herald*, Portland, Maine.

Berthe Rich: That master-accompanist, Mme. Rich, is more than an accompanist, she is an artist-pianist.—Herman Devries in *Chicago American*.

Ralph Fortner: Well-chosen program met with great applause . . . was a delight to the listeners.—*Reporter*, White Plains, N. Y.

Sincere musicians of great promise. Fine attack, clarity of tone and phrasing.

—*Inquirer*, Scarsdale, N. Y.

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THE SAINT MATTHEW PASSION

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"BRAHMS CHORUS, ASSISTED BY TWO ORCHESTRAS, GIVES SPLENDID PERFORMANCE OF BACH WORK." What is one of the most intense, and certainly the most dramatic piece of sacred music ever written, Sebastian Bach's "Passion According to Saint Matthew," was splendidly performed last evening in Calvary Presbyterian Church by The Brahms Chorus under the leadership of N. Lindsay Norden.

The Chorus consists of about 120 members, divided last evening into two choirs, as required by the original score, and with two independent orchestras composed of members of The Philadelphia Orchestra. The most effective parts of the Saint Matthew Passion music lie in the double choruses, which in sublimity have been surpassed only by Bach himself in certain portions of the B minor mass. Last evening The Brahms Chorus did superb work, not only in the impressive double choruses, but also in the "single" choral sections. In the double choruses both orchestras play and the effect of some of them was little short of stupendous. This was the case in the first part, with the sorrowful opening double chorus "Come Ye Daughters," and in the tremendous chorus closing this section. . . . The chorus sang beautifully in every number, showing a fine quality of tone, precision in the details of singing, and, most of all, a thoroughly sympathetic feeling for the music. The balance of the two choruses was virtually perfect and Mr. Norden showed that he was at his best in music of this kind. . . . The chorales were all sung a cappella with a magnificent effect and in perfect intonation. The

church was filled to overflowing, and the interest of the audience may be judged by the fact that several scores of persons stood throughout the music.

—*Public Ledger*, April 5th, 1928.

"The work of the chorus, composed of more than one hundred and thirty members, was admirable throughout, the singers seeming to have full understanding of the profoundly religious character of the music. There was evidence of serious and careful rehearsing in the well blended voices, the precision of attacks, and the artistic results obtained. Notably fine was the singing of the chorale verses which break the narrative, the humming of the chorus at one point being particularly effective."—*Evening Bulletin*, April 5th, 1928.

"The transcendent musical might of the great work made a deep impression last night. . . . The balance of the various voice groups and the general effects achieved marked an improvement over earlier efforts of The Brahms Chorus. The humming of the chorus at the end of the oratorio, 'From Ill Do Thou Defend Me,' was especially well done, and the chorus which concludes the first part was sung with considerable power while the staccato interjections preceding it were sharply defined. The double chorus at the very end was also memorable musically. The soloists acquitted themselves creditably, and the instrumental support and interludes enhanced the interest."—*Philadelphia Inquirer*, April 5th, 1928.

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PRESS COMMENTS

One of the distinguished recitals of a full season. . . . Seagle is an artist of exceptional qualities whose interpretations have authority . . . makes the most delicate gradations in dynamics and to achieve an unusual range of color.—W. J. Henderson, *The Sun*, March 12, 1928.

Illuminates text and music with fine understanding of their poetic signifi-

cance.—*New York Times*, March 12, 1928.

Unique among American artists. . . . His delightful interpretative qualities were to the fore at every turn.

—*Morning Telegraph*, March 12, 1928.

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terpreted. He sang Negro spirituals in which he especially excels.—*The Telegram*, March 12, 1928.

Refinement and finish are so definitely a part of his vocal equipment.

—*The American*, March 12, 1928.

Rich and accomplished vocal technic.

—*Morning World*, March 12, 1928.

New York Concerts

(Continued from page 16)

curate and meticulously executed. In the Schumann she brought out the essentially dramatic spirit of the composer, making her diminuendos and climaxes not merely a following of the markings of the writer but a real expression of her feelings and understanding. There is also, in Miss Altman's playing a certain dash and spirit which is electric, for with it she gains the complete confidence of her audience without reserve. Miss Altman has a deal of power, too, but it is extremely well modulated and under complete command; this was obvious in the first part of the Fantasie. And it was interesting to note the subtlety of her nature when she delved into Debussy, imbuing the music with a rhythmic yet elusive quality which was evident throughout. Her versatility was further shown in the poetry of Chopin.

APRIL 5

Detroit Symphony Orchestra

(See story on page 15)

APRIL 8

Katherine Bacon

Exigencies of space and time preclude detailed discussion of Katherine Bacon's first Schubert Centenary recital, at Town Hall on Easter Sunday afternoon. Out-of-doors appeal did not prevent a good sized audience gathering for it, and expressing their admiration for her beautiful, poised playing. Sonatas played were the two in A minor, early and late works, full of melody and the coloratura passages of which Schubert was so fond; the fantasia in G, and the four impromptus, opus 90. Perhaps the last-named were most enjoyed, containing, as they do, familiar music, much played; audiences like music they know. The crisp staccato touch, lively singing tone, sincerity of spirit and intellectual understanding which evoked so much admiration last year in her memorable Beethoven Sonata Recitals (all 32 were played), was again evident. The applause brought two encores, Liszt's Hark Hark the Lark and an extra impromptu.

Maria Kurenko and Richard Bonelli

A joint recital by Mme. Maria Kurenko, soprano, and Richard Bonelli, baritone, both of the Chicago Opera Co., took place on Sunday afternoon at Carnegie Hall. The two operatic artists appeared in a well chosen program, introducing themselves as interpreters of songs, and this took away the tedium which is generally attendant on a recital given by operatic stars who imagine that the audience expects them to ride their favorite hobbyhorses for its delectation at a recital without the atmosphere of costumes, stage settings and orchestral accompaniment which is so essential to their enjoyment.

A duet from *Traviata* opened the program, and while both artists seemed to be in good voice this number was not particularly effective. Mr. Bonelli then sang *Eri tu* from *Un Ballo in Maschera* by Verdi, he was so convincing and sincere in the interpretation of his highly bombastic piece of operatic music that he reaped a veritable storm of applause. His voice rang out true and beautiful.

Madame Kurenko's share in the program consisted of songs by Mozart, Gluck, Rimsky-Korsakoff, Tchaikovsky, Moussorgsky in Russian; Hadley, Winter-Watts, Gretchaninoff in English, and *Chanson de Marié* by Ravel and *Aria* from *Manon* by Massenet in French; she also sang the *Jewel Song* from *Faust*. Madame Kurenko's interpretations gave much pleasure especially in the Russian and Italian numbers.

Mr. Bonelli further sang songs in German, French and English, of which his group in English seemed to please the audience especially and he scored a decided hit with his interpretation of the Irish *Ballynure Ballad* which he was forced to repeat. The Duet from *Il Barbiere di Siviglia* by Rossini ended the program very effectively with both singers doing excellent work.

Two excellent accompanists assisted the recitalists, Mr. Walter H. Golde for Mr. Bonelli and Mr. Pierre Luboshitz for Madame Kurenko. More than a dozen encores were necessitated by the applause during the afternoon.

Lange Quartet Plays at Roerich Museum

In a program of Modern Music which it has adopted for its major field, the Hans Lange Quartet, appeared in recital at the Roerich Museum, New York, on March 12, under the auspices of the Master Institute of United Arts. The opening number was a string quartet on Indian Themes by Frederick Jacobi. In his first movement Mr. Jacobi has created a mystic mood, one suggestive of the Indian spirit as it transmits itself into terms of nature. One vaguely discerns in the first part the underlying Indian themes which appear in less embellished form in the second and third movements, where the writer has tried to translate the stirring rhythms and colors in all their exotic enticement.

An exacting, vivid, bold work by Paul Hindemith—sonata for viola solo, Op. 25, No. 1—was then presented by Zoltan Kurthy, violinist member of the ensemble. A composition of considerable contrasts, it provided opportunity for the soloist to reveal his tonal capacities and technical resources which were much put to test by the freedom and abandon of the work.

As a final number, the string quartet in F major by Vittorio Rieti was given—a work full of charm and dulcet melody. In its work the quartet once again gave evidence of the complete unison with which the members work. Mr. Lange's musicianship has been proven in numerous fields, and he has recruited fine musicians in his ensemble, with the result that each work is beautifully given in the spirit which should apply to chamber music, anonymous creation of beauty.

This program was the second given by the quartet this year at the Museum—the first being a Schubert Memorial Program which gave equally gratifying results and indicated the versatility of the quartet.

The concert was included in the Series of Lectures and Concerts being presented by the Roerich Museum.

Edna Thomas in Three New York Recitals

Edna Thomas, the "Lady from Louisiana," is to be heard in three of her incomparable presentations of Negro spirituals, Creole Negro songs and croons, street cries and work songs, particularly of her own New Orleans and Baltimore, at the Edyth Totten Theater, on two afternoons and



Photo by Maurice Goldberg
EDNA THOMAS

one evening, commencing Friday afternoon, April 13, and continuing Sunday evening, April 15, and Tuesday afternoon April 17.

Miss Thomas will select her three programs from the more than one hundred numbers she uses, and each will be distinct and individual. When the announcement was made that Miss Thomas would be heard in this series she was besieged with letters from those who had already heard her sing to include certain numbers which she does particularly to their liking, and this she will endeavor to do. Miss Thomas has also added new numbers to the different groups. In the street cries she will do her uncanny imitations of the chimney sweep, watermelon man, water boy, oyster man, and so forth. William Reddick will play the accompaniments as required.

Miss Thomas recently returned from an extensive tour abroad. She sang in London, Paris, Berlin, Cairo, Budapest, Australia, and Spain, and received much praise from the press after each performance.

Miss Thomas had the honor of being the only woman on the gala program of the Theatrical Press Representatives of America at their annual benefit at the Rivoli Theater on April 6.

Home Town "Adopts" Kathryn Witwer

Gary, Ind., the city in which she was reared, has decided to "adopt" Kathryn Witwer, who is a graduate from the high school there. Miss Witwer's recent successful debut as Micaela in Carmen with the Chicago Civic Opera Company is the cause of Gary's enthusiastic pride in her accomplishments.

Mayor Williams has issued a proclamation, declaring April 19 "Witwer Day" in Gary, at which time a huge benefit concert will be given for her in the new Civic Auditorium. The entire proceeds from an audience of approximately five thousand will be given Miss Witwer for her further studies abroad. She will be taken to Gary on a special train on the South Shore Railroad and will be received by the High School Band three hundred strong. After the concert a reception will be given in her honor at the Gary Hotel.

All this is the result of an idea which originated in the minds of certain far seeing Gary business men and civic leaders. Their plan is doubly worthy since it benefits both the civic interests of the city of Gary and the career of a deserving artist.

Miss Witwer received her vocal training at the hands of Richard B. De Young of Chicago.

Rosenthal Resigns from Curtis Institute

Moriz Rosenthal has resigned from the Curtis Institute of Music, in Philadelphia, where he has instructed a class of piano pupils during the past two seasons. Rosenthal's concert activities have become so extended, and carry him touring so often and so far, that he cannot longer combine pedagogical labor with the strenuous life of the itinerant concert virtuoso. The Institute was as sorry at his departure as he was to be compelled to leave. The director, Josef Hofmann, wrote a warm letter of regret and high endorsement to Rosenthal when his resignation was received. He has been exceptionally successful in his training of the young artists under his tuition.

Rita Bennèche Works with Mrs. Wood Stewart

Rita Bennèche, well known coloratura soprano, who recently gave a successful New York and Boston recital, has been working with Mrs. Wood Stewart for five years. Mrs. Stewart is a member of the faculty of the Institute of Musical Art and maintains private studios both in New York and Philadelphia. Following her appearances in opera in Germany, Mme. Bennèche returned to New York to work with Mrs. Stewart in preparation for her American concert dates.

Pilgrims of Destiny Wins Prize

The League of American Pen Women has awarded Gena Branscombe a prize of \$100 for her Pilgrims of Destiny,

declaring it to be the most significant work by a woman to have been performed during the past year. The work is a choral drama for soloists, chorus and orchestra, and was given its first performance at the Hotel Ambassador on December 4 last under the auspices of the New York Matinee Musicals.

S. Wesley Sears Conducts Stabat Mater

Trenton Choral Art Choir Gives Excellent Performance of Dvorak Work

One of the most important contributions to the music of Holy Week in Trenton, N. J., was the performance of Dvorak's Stabat Mater given in Crescent Temple on April 2 by the Trenton Choral Art Choir and the Choir of St. James Church, Philadelphia. Under the direction of S. Wesley Sears, the combined choirs gave an unusually fine performance of this dramatic work, and the capacity audience listened with an undeniable appreciation of the content of the music.

The Trenton Choral Art Choir includes in its membership some of the finest voices of the city, and in combination with the St. James Choir made up a body of well trained singers whose ensemble was admirable. Mr. Sears conducted with authority and fine regard for detail. His choirs were well balanced; the various sections sang expressively and with beautiful tonal quality. The choice of soloists

proved excellent, Mae Hotz, soprano; Veronica Sweigart, contralto; Walter Torr, tenor, and Lester Paton, bass, singing with precision of attack, beauty of tone, and a true understanding of the devotional character of the music. Cleland Lerch presided at the organ and Harold Stout at the piano, rounding out a worthy combination of musicians.

Mr. Sears is director of both choirs, and deserves the sincere praise of Trenton music lovers of this type of music for the musically manner in which the entire work was sung. The performance was a repetition in every detail of the one given in Philadelphia under Mr. Sears' direction the preceding Wednesday.

Annual Dambmann Pupils' Recital

Emma A. Dambmann, contralto, announces her annual vocal pupils' concert, Chalfi Salon, April 27, assisted by Margery Barrett, violinist. Twenty-one numbers make up the interesting program; Mme. Dambmann will sing Ah mon Fils.

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TWO TALENTED PUPILS OF ENNA ELLIS PERFIELD



MADELEINE RESTELL,

age thirteen, who will give a piano and musicianship recital at the Perfield Studios on Madison Avenue on Sunday afternoon, April 15, at three o'clock. Other similar recitals are to be given by Angelica Bartholomew, age nine, Virginia Desser, age seven, and Frances Meyer, age twelve. These however, will be given at Steinway Hall later in the season. Admission is by guest card.

BARBARA MAUREL

Wins the Plaudits of Critics following her New York Recital

Her phrasing was excellent, her diction good, her emotions skillfully harnessed to her interpretative sense. Her voice itself was, as on other occasions, large in proportion, clear, and at its best when the dramatic demands of a work exceeded the lyrical.—*New York Tribune*.

A beautiful mezzo voice was used to fine effect. The singer conveyed the poetic and elusive spirit of music and text.—*New York Times*.

Miss Maurel sang with clarity and with excellent intonation.—*New York Sun*.

Barbara Maurel is a painter of many vocal colors, a singing actress who turns to every kind of situation and is at home in any. If ever a singer felt the mood and spirit of text and music, it is this same splendid American mezzo-soprano. Gifted with one of the purest of organs to be found amongst the mezzos of our time, Miss Maurel knows how to use it.—*New York Telegraph*.

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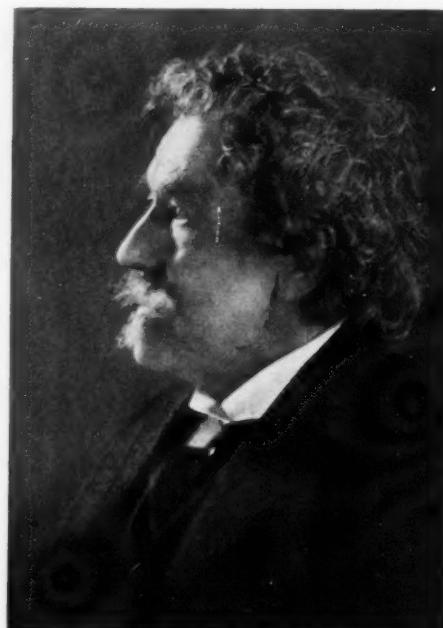
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Danish Society Celebrates Its Twenty-Fifth Anniversary

COPENHAGEN.—The Danish Society of Musicians, (Dansk Tonekunstnerforening) celebrated its twenty-fifth anniversary with a pomp and ceremony which amply prove what an important place in the cultural life of Denmark this com-



PROF. ANTON SVENDSEN,

eighty-two-year-old Nestor of Danish music, who was concertmaster at the recent celebration of the twenty-fifth jubilee of the Danish Musicians' Society. He was formerly concertmaster of the Royal Orchestra and is at present the director of the Royal Conservatory.

paratively new society has obtained. Only twenty-five years have elapsed since the composer, Charles Kjerulf, called the Danish musicians together and by his diplomacy made them join under the emblem of fellowship.

The active president of the society, the well-known composer, Hakon Børresen, obtained permission to give the concert in the very town hall in which the society was originally formed. Nearly two thousand auditors, including the crown-prince regent, who was in a box, had crowded into the room by the time the composer, Louis Glass (for many years the conductor of the society) lifted his baton for the opening work, Lange-Müller's splendid prelude to Renaissance. It was followed by a spirited prologue written for the occasion by the poet, Sophus Michaelis, and delivered with authority by the star of our national stage, Poul Reumert.

Peder Gram's Festival Overture (the only modern composition on the program) followed and it was conducted by the composer. The rest of the long concert consisted of a judicious selection of works from Denmark's classics, namely Kuhlau, Gade, Hartmann, Johan Svendsen, Rung, Heise and Charles Kjerulf. The orchestra and choir (mak-

ing altogether four hundred people on the platform) were led in turn by the conductors Hoeberg, Carl Nielsen, Heye.

(Continued on page 30)

HENRI DEERING

PIANIST

NEW YORK CITY:

Scholar of the piano. Chotzinoff, *Morning World*, November 17, 1927.

Fine musicianship by which he is always identified.—W. J. Henderson, *The Sun*, December 12, 1927.

A beautiful singing tone.—Grena Bennett, *New York American*, December 12, 1927.

Finished technic, delicacy of tone coloring, blended with sympathetic interpretation.—*Evening Post*, December 12, 1927.

BOSTON:

Sufficient skill to ward off boredom.—*Boston Transcript*, February 22, 1928.

Franck himself would have been satisfied with Mr. Deering's interpretation.—*Boston Globe*, February 22, 1928.

There is nothing of the Magpie in this pianist's work. He knows what he is about. It is pleasant to listen to as lucid piano interpretations. Mr. Deering has good proportion, good values and will no doubt go far in his profession. He has everything on his side.—*Boston Herald*, February 22, 1928.

CHICAGO:

A very talented young artist.—*Chicago Daily News*, March 4, 1928.

He has something to say in music and a well defined manner of saying it.—*Chicago Tribune*, March 4, 1928.

An excellent pianist . . . a tone of lovely quality and his technic was clean and sure.—*Chicago Evening Post*, March 4, 1928.

One of the ablest of the younger pianists.—*Chicago Journal*, March 4, 1928.

I would call him a pianist-diplomat . . . This is charming, refined, delicately tuned piano playing to which Mr. Deering's evident musical sincerity gives added value.—*Chicago Evening American*, March 4, 1928.

Judging from his playing of Bach's A minor organ prelude and fugue, the loss to date has been ours. That mountainous work he delivered with admirable breadth, unshakable authority and the entirely correct point of view that Bach was a human being who wrote human music for other human beings.—*Chicago Herald Examiner*.

ST. LOUIS:

Deering is knocking at the door of that little circle which includes only the very great among pianists.—*St. Louis Democrat*, March 16, 1928.

Such as Deering gave us last night is just what was needed to refresh the music weary and keep interest alive until the final note on the present musical calendar has been sounded.—*St. Louis Times*, March 16, 1928.

NOW ON PACIFIC COAST

Metropolitan Presents Annual Performance of Parsifal

Huge Audience Fully Appreciative of the Magnificence of Wagner's Work—Principals Ideally Suited for Their Parts—Chorus Exceptionally Good—Other Offerings of the Week

SUNDAY NIGHT CONCERT, APRIL 1

The concert at the Metropolitan on April 1 offered another of the fine programs now so customary on Sunday nights. On this occasion the soloists were Minnie Egener, Marion Talley, Elda Veltori, sopranos; Angelo Bada and Alfred Tedesco, tenors; Millo Picco, baritone, and Ezio Pinza, bass, as well as the chorus, orchestra and stage band, with Giulio Setti conducting. The program contained the William Tell overture, Lucia di Lammermoor sextet (Talley, Egener, Tedesco, Bada, Picco, Pinza), Cavalleria Rusticana, Easter Hymn (Vettori and chorus), Boris Godunoff, Coronation Scene (Pinza and chorus), Jewel Song from Faust (Marion Talley)—delightfully sung—and the Mefistofele Prologue (Pinza and chorus). The real feature of the performance was the "first time" presentation of two choral numbers by Giulia Recli—Prophecy from Isaia, Vocavi te and Psalm 95, Cantate Domino. Both proved to be exceedingly interesting, and the chorus made the most of every opportunity for fine shadings and splendid balance. The program was given for the benefit of the company's emergency fund and was in reality a personal triumph for Conductor Setti.

SIEGFRIED, APRIL 2

Siegfried was repeated at the Metropolitan on Monday evening, April 2, with a familiar cast; Laubenthal (Siegfried), Max Bloch (Mime), Clarence Whitehill (The Wanderer), Gustav Schuetzendorf (Alberich), William Gustafson (Fafner), Karin Branzell (Erda), Florence Easton (Bruennhilde), Editha Fleischer (Voice of the Forest Bird). Serafin reappeared at the conductor's stand and gave the score a beautiful reading, while the singers also were in happy vein and contributed to a generally well sung performance. Easton's Bruennhilde stood out for its clarity and beauty of voice and Laubenthal as Siegfried was excellent, both vocally and bistrionically. Whitehill's Wanderer is a dominant figure. He was in unusually good voice and gave a fine performance.

FAUST, APRIL 4

Chaliapin strode the boards at the Metropolitan again on Wednesday evening, as Mephistopheles in Gounod's opera. He came up to his usual magnetic standard and received ovations at the curtain calls. Mario Chamlee proved once more that he is singing unusually well this season, investing the music of Faust with much tonal beauty and abandon. De Luca made an experienced Valentin while Queena Mario, as Marguerite, added to her laurels. She was sympathetic and sang beautifully. Ellen Dalossy was the Siebel and Kathleen Howard, Martha. Hasselman conducted.

LA RONDINE, APRIL 5

La Rondine was repeated on April 5 with Bori and Gigli again the fascinating lovers. Both were in excellent voice and aroused the large audience to great enthusiasm. Editha Fleischer as Lisette, Tokatyan as Prunier, Ludikar, Picco, Paltrimeri, Wolfe, Ryan, Falco, Alcock, Parissette, Wells and Flexer, completed the fine cast. Bellezza conducted. While not a great opera in the fine sense of the word, La Rondine is one of the most delightful offerings the Metropolitan has offered, and seems to have won a warm place in the hearts of opera devotees.

PARSIFAL, APRIL 6 (MATINEE)

Parsifal was given at the Metropolitan Opera House on the afternoon of Good Friday before a capacity house. Whatever may be the opinions of some critics upon the subject of this opera, or music drama, or sacred rite, or whatever it is to be called, it is sure that it attracts a great audience whenever it is given. It appears also equally sure that there are many who would like to hear it but cannot, because the Metropolitan gives it only once a year. One wonders why?

One also wonders why there should be so much opposition to it in some quarters? Is it on religious grounds or artistic grounds or both? That is difficult to say; nor is it a matter of much import. Everyone is welcome to his or her individual opinion, but, as Lawrence Gilman says in the Herald Tribune, "for those who are not responsive to it Parsifal must be an afflicting thing indeed."

What would be the reaction of the public and critics to this work if it were based upon pagan instead of Christian myth? Myth it is, full of the imaginings of the middle ages. It is, after all, merely one of the stories the like of which it was Wagner's habit and custom to use for musical

(Continued on page 47)

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RECENT LONDON NOTICES

ALEXANDRE TCHÉREPNINE
Composer-Pianist

M. Tcherepnine's playing is as rhythmical as his music, and he has also an unusually fine control of nuance.—*London Times*.

He played the piano with a vitality and fluency that are very attractive. Doubtless his own music which is conceived with a decided bias towards the uncompromising, stark, logic of the moderns, is all the better for this kind of playing.—*London Morning Post*.

A good many pianists are also composers, but it is not often that they give recitals consisting entirely of their own works. When they do, one's attention is claimed rather by the character of the music than by its interpretation. Of M. Tcherepnine, however, one may say at once that his virtuosity is remarkable. He is endowed by nature with a pair of superhands, and to quite an unusual reach he adds an agility which gives him great technical facility.—*London Daily Telegraph*.



Beethoven Symphony Orchestra Permanently Established as the Beethoven Symphony Guild

The Beethoven Symphony Orchestra, which is just completing its first regular season, has been established on a permanent basis as the Beethoven Symphony Guild, according to an announcement made by Dr. Frederick de Liebing on behalf of Mrs. Florence Schutte, chairman of the executive committee of the organization, who is at present abroad. The Guild has been incorporated under the laws of the State of New York as a non-profit sharing membership corporation, and was given permission to file its certificate as an educational institution by the University of the State of New York through the State Commissioner of Education.

Steps are now being taken to establish the first branches of the Beethoven Symphony Guild in and near New York City. During the first year it is planned to give 100 concerts of which about fifty will be in the metropolitan district.

The slogan of the incorporators and sponsors is, "An Orchestra for the Public and Supported by the Public." The undertaking is dedicated to musical education at prices within the reach of all. Its general aim, as stated by Dr. de Liebing, is:

"To further musical appreciation in the United States by

Lucia Chagnon Successful in Europe and America

"An abundance of style enhanced the interpretations offered by Lucia Chagnon, a young disciple of the eminent Lilli Lehmann, at her debut recital in the Guild Theater last night. . . . Miss Chagnon displayed a voice of wide range and flexibility, particularly well handled in its mezzo register. . . . Her singing was informed with an engaging emotional warmth and agile coloratura in the Viardot arrangement of Chopin's Mazurka in D major. Furthermore, her work was careful and accurate in matters of pitch. Miss Chagnon's efforts were full of rich promise and her future should be well worth watching."

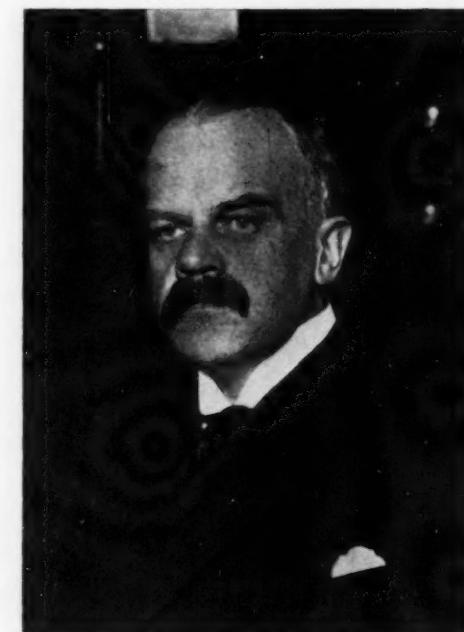
So wrote the music reviewer of the New York Evening World the day following the soprano's first appearance in this city on March 18 of this year. Moreover, the report is typical of the great majority of the press comments concerning the singer's recitals both here and in Europe. All seemed to be of the opinion that Miss Chagnon justified the enthusiasm with which her audiences greeted her, and that she was a singer worthy of being a pupil of so prominent a personage as Lilli Lehmann.

Miss Chagnon is still in America and will be available for recitals not only during this April, May and June, but will be open for bookings next season, from January to June, 1929. In the intervening time she will return to Europe to continue her studies with Mme. Lehmann. Miss Chagnon is under the exclusive management of the National Music League, Steinway Building, New York.

Copenhagen

(Continued from page 28)

Knudsen, Hamerik, Rung Keller and Anders Rachlev, while the performers included our best singers, such as Birgit Engell, Ingeborg Steffensen, Ely Hjalmar, Johanne Stockmarr, Albert Hoeberg and Niels Hansen. At the end all



HAKON BØRRESEN,
eminent Danish composer and president of the Danish Musicians' Society (Dansk Tonekunstnerforening).

the choirs were united under Hoeberg's baton in Gade's beautiful morning hymn from the choral work, *Elverskud*.

The concert closed with a vote of thanks and the presentation of a gigantic laurel wreath to the concert-master of the evening, Professor Anton Svendsen, who is in his eighty-third year.

After the concert all who had taken part as well as many musicians and music lovers assembled upstairs in the banquet hall for supper, at which the minister of public instruc-

giving to the people of the country in the name of the immortal Beethoven a great orchestra dedicated to the service of interpreting throughout the length and breadth of the land the symphonic poems of all times and to inspiring our own composers to the creation of a musical expression which will be worthy of America."

Every effort will be made to make the orchestra, through the aid of the Guild and its many branches in other cities, a self-supporting organization. Since, however, it is pledged to appear at exceptionally moderate prices, as part of its program to popularize good music, this will be impossible until its membership has been built upon a substantial basis. In the meantime an energetic campaign is under way for the purpose of raising a fund of \$200,000.

Georges Zaslawsky, founder and conductor of the Beethoven Symphony Orchestra, will continue as conductor of The Guild orchestra, the personnel of which will be reorganized, and will be made up of 100 picked players from the Beethoven and New York Symphony Orchestras. The names of the officers and board of directors will be announced in the near future.

The New York headquarters of The Beethoven Symphony Guild have been organized at No. 1 Madison Avenue, New York City.

tion, the high-bailiff, and the mayor of Copenhagen were the guests of the society.

There were many excellent speeches and the successful festival ended at a late hour.

Fritz Crome.

Apollo Grand Opera Company in Philadelphia

The Apollo Grand Opera Company will give a performance of *Crispino e la Comare* (The Cobbler and the Fairy) at the Metropolitan Opera House, Philadelphia, on Thursday evening, April 19, with Cav. Mo. Carlo Nicosia directing. There will be a chorus of one hundred and fifty and an orchestra of forty. Rodolfo Pili is artistic director and general manager of the company, and Enrico Odierno, stage manager.

Haywood Gives Voice Culture Demonstration

Frederick H. Haywood gave a demonstration of his Universal Song Voice Culture Course at the Battin High School, Elizabeth, N. J., last month. He was assisted by eighty boy and girl students. The school's music department, of which Thomas Wilson is director, and Mary A. Downey and Arthur H. Brandenburg, assistant instructors, is an excellent one. The subjects taught include band, orchestra and choral ensemble, music appreciation, and musical theory.

Mills College to Give Music Festival

Of interest to musicians and other lovers of music is the two-day festival which Mills College at Oakland, Cal., is planning for April 19 and 20, when four concerts will be presented in the new hall for chamber music in the Music Building. These concerts have been made possible through the generosity of Elizabeth Sprague Coolidge, nationally known not only as a patron of music but also as a musician of no mean ability herself.

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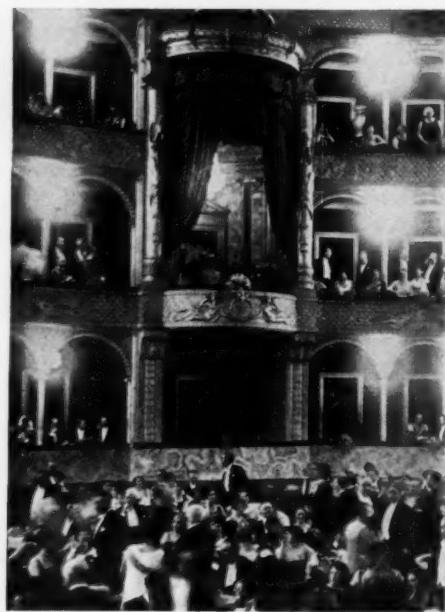
Giuseppe Mulè's *Dafni* Given Fine Performance—Marinuzzi Conducts—Lo Giudice and Scacciati Sing Leading Roles

ROME.—Giuseppe Mulè's new opera, *Dafni*, was presented at the new Royal Opera here on March 14, before one of the most elegant and representative audiences Rome has ever seen. Besides leading cabinet ministers there were present almost every musician of importance, members of the diplomatic corps and the correspondents of the world's leading papers.

A SICILIAN MYTH.
The story is the old myth of Dafni and Egle, Sicily's equivalents for Orpheus and Eurydice. The love of the Sicilian youth and shepherdess for each other arouses the



GIUSEPPE MULÈ,
successful composer of *Dafni*, the first novelty to be produced at the Rome Royal Opera.



By courtesy of "Il Lavoro d'Italia"
**KING VICTOR AND QUEEN MARGARET IN THE
ROYAL BOX OF THE OPERA REALE,
in Rome, on the opening night.**

Dafni, who believes Egle to be dead, himself dies of a broken heart, leaving his flute to his companion, Stesicoro, to interpret the soul of Sicily.

The mournful story is afforded comic relief by the old satyr, Sileno, and his fauns, who are in constant pursuit of Egle but are finally frightened off by Venus.

SCORE ABOUNDS IN FOLKTUNES.
The excellent libretto is by the well-known Italian poet, Ettore Romagnoli, and in the setting Mulè has achieved

Lo Giudice. In the role of Egle Bianca Scacciati sang with her usual precision; Carmelo Maugeri, as Sileno, Luisa Bertana, as Venus, Anna Gramegna, as Cinisca (the witch who befriended the lovers, a kindness for which she was put to death by Sileno) and G. Tofanetti as Stesicoro completed the cast. To all of them and to the conductor, Gino Marinuzzi, the public expressed its warm approval. The composer, who was present, was recalled many times.

CARMEN AND AIDA HEARD.
Since the inauguration of the theater, there have been several performances of Carmen with Cristoloreanu in the



GINO MARINUZZI,
who conducted the new work.



THE FOREST SCENE
in the second act of *Dafni*.



LAST ACT OF DAFNI,
showing the tree under which Dafni dies.

jealousy of Venus who separates them and says they shall never meet again. In deep grief they wander in search of each other, and finally meet again on opposite sides of a deep canyon. Realizing the hopelessness of their love Egle throws herself from the rock. Venus, who has meanwhile relented, appears in time to save Egle's life, but

one of the finest artistic works of the decade. He makes free use of Sicilian folk melodies and his method of employing them; and his understanding of the spirit and his insight into the world of mythology call for recognition of the highest order.

The honor of creating the part fell to the tenor, Franco

Toreador and Ester Guggeri as Micaela.

At the moment of writing, Aida is the only other opera that has been presented. The title role was sung by Scacciati with Lauri Volpi as Radames. Marinuzzi conducted.

CHARLES D'IF.

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Artists Everywhere

Gladys Axman gave a musical party, March 24, which was attended by many well known people. Among those present were: Anna Duncan, Thompson Buchanan, Joan Lowell, Mr. and Mrs. W. W. Hawkins, John Carroll, Philip Moeller, Theresa Helburn, Mr. and Mrs. Karl Bickel, Rafaelo Diaz, Marie Tiffany, Marion Telva, Charles Stuart-Linton, Mr. and Mrs. Hollister Noble, Lajos Shuk, Mr. and Mrs. Paul Garrett, Mr. and Mrs. Woody Charske, Mr. and Mrs. William A. Taylor, Grena Bennett, Frank Perkins, Aldo Franchetti, Christopher Hayes, Herbert F. Peyer, Cesare Sturani, Louis Sherwin, Bruno Zirato, Mr. and Mrs. F. W. Riesberg, Mr. and Mrs. Horace Johnson, Edna Kellogg, Mott Brennan, Rhea Silberta, Mr. and Mrs. Eric Huneker, Ethel Peyer, Flora and Marion Bauer, Sol Hurok, Mr. and Mrs. Zavel, Mr. and Mrs. Spencer Welton, Rosamund E. Casseday and Harold Stein.

Charles Banks, organist of St. Luke's P. E. Church, Brooklyn, gave a recital, March 14, assisted by the male choir of his church, at Greene Avenue Baptist Church; a small but appreciative audience highly enjoyed the music by classic and modern composers.

Mme. Gardner Bartlett sang on February 26 at the dedication of the Frohman organ in Sandusky, O., to a capacity house of three thousand. Her singing of the Bach-Gounod Ave Maria brought her an ovation. She is now living in Sandusky, where she has opened a vocal studio.

Anton Bilotti, pianist, who for the past several years has been giving concerts in the principal cities of Europe, is rapidly increasing his popularity. Besides the many valuable assets which Mr. Bilotti possesses along pianistic lines, he is endowed with a fine appearance and charming personality.

Jerdone Bradford, contralto, has made a specialty of presenting informal programs at society gatherings, club meetings and similar functions. She has made many such appearances this season, and everywhere has been highly commended for she possesses a rich contralto voice of fine quality and her interpretations always are musicianly. Her repertoire consists of operatic arias, songs and lieder.

Emma A. Dambmann's annual vocal pupils' concert at the Chalfin Salon will take place April 27, Marjorie Barrett, violinist, assisting. Arias and songs by leading composers will make up the program of twenty-one numbers. According to urgent requests, Mme. Dambmann herself will be heard in Ah Mon Fils (Meyerbeer). Her pupils, Louise and Dolores Gatto, will give their joint song recital in May at Mount Kisco; Veve Deal Phelps will give a recital in Tuckahoe on May 9.

Clarence Dickinson presented Stainer's Crucifixion on Good Friday at the Brick Church, New York, with Charles Stratton, tenor, and Norman Jolliffe, bass, as soloists.

Concert Management Annie Friedberg reports the engagement of Edwin Swain, baritone, and Marie Stone Langston, contralto, for the Plattsburgh Festival on May

25. This is Mr. Swain's fourth appearance at these concerts.

Fraser Gange, baritone, has signed a contract to be under the exclusive management of Richard Copley. Mr. Gange is now appearing in concert in Australia and New Zealand. He will return to America about November 1.

Adam Kurylo gave a concert in Passaic, N. J., recently, and his playing was commented upon as follows in the Passaic Daily News: "Adam Kurylo, violinist, played several solos in a manner that brought an enthusiastic response from his listeners. Mr. Kurylo is a talented artist who plays with great emotion and interpretative ability and a technical facility that is nothing short of amazing."

Hal Kemp and his **Hotel Manger Orchestra** are busy making records for the Brunswick Recording Company, their contract with the company recently having been renewed. The orchestra will broadcast a program from station WJZ on April 17, which will be dedicated to the University and State of North Carolina.

Mischa Levitzki, pianist, made his sixth appearance of the season at Queen's Hall, London, on March 6. He included a group of Schubert on the program. According to the London Daily Telegraph, "one admires the self-discipline which enables the pianist so finely endowed on the purely technical side to keep so firm a check on his powers as never to lead to a display of anything savoring of virtuosity. If only for this reason, it was worth hearing his performance of Liszt's transcription of The Erlking which has tempted so many pianists no more brilliantly equipped than this one to indulge in feats of exuberant virtuosity." Mr. Levitzki was scheduled to give another London recital on March 20 and a second Paris recital on March 30.

Hazel Longman, soprano, announces a recital at Steinway Hall, April 20, with Beatrice N. Wickens at the piano. An interesting program, containing old classics, Cornelius and Schumann songs, with modern Italian and closing with American composers, will be heard.

Barbara Lull, who is on tour in the South, appeared in concert with Maurice Ravel, in Houston, Tex., on April 6 and 7. At one concert she played Ravel's Sonatine for violin and piano, with the composer, and at the other included the Berceuse with Mr. Ravel, and the Tzigane with Miss Lull's accompanist at the piano.

Guy Maier and Lee Pattison, duo pianists, will appear at the Coolidge Festival in Oakland, Cal., on April 19.

The Malkin Trio will play Tschaiikowsky's Trio Elegiaco and Smetana's Trio in G minor, op. 15, at its concert at Town Hall on April 15.

Dr. Mauro-Cottone, until recently chief organist of the Capitol Theater, now plays at the Plaza Theater, where he is welcomed by a throng of admirers.

Alexander McCurdy, Jr., organist and choirmaster of the Second Presbyterian Church, Philadelphia, is following the example of his predecessor, N. Lindsay Norden, in presenting excellent programs at his church. At the Vesper Services on March 18 Stainer's The Crucifixion was given by the choir, and at the evening service Harry T. Burleigh, negro composer and baritone, was the guest soloist, singing his own arrangements of negro spirituals. Other musical



GIUSEPPE BOGHETTI,

one of the prominent vocal teachers of New York and Philadelphia, whose artist-pupils are appearing with success on both sides of the Atlantic. On April 17, Rosemary Albert, dramatic soprano, will give a program in the Academy of Music Foyer, Philadelphia, with Mary Miller Mount at the piano, and on May 8, Reba Palton, soprano, will appear in recital in the same hall. Marian Anderson, an artist from the Boghetti studios who is well known throughout the country, is booked for an appearance in Wigmore Hall, London, England, on June 15.

services during the Lenten season were Dvorak's Blessed Jesu and Rubinstein's The Seraphic Song, March 25, and Dubois' The Seven Last Words, April 1. Another feature of the music at this church was the hour of organ music which Mr. McCurdy gave every Saturday afternoon during March.

Arthur Middleton, following his appearance at the Spartanburg, S. C., Spring Festival on May 15, will go to Hastings, Neb., where he is to sing in a performance of

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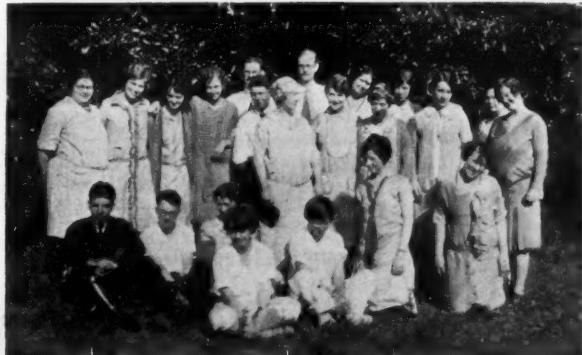
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the Messiah on May 23. The baritone will make his first appearance in Portland, Ore., on April 19.

Harold V. Milligan's presentation on successive Sunday evenings, at the Park Avenue Baptist Church, New York, of works by a leading composer (the last of this series was on April 8) had the advantage of collaboration with the Rev. Dr. Fosdick, who gave a short address at each of these services. The programs were preceded by a Carillon recital. The personnel of the choir is as follows: Kamel Lefevere, carillonneur; Alice Godillot, Mildred Rose, sopranos; Litta Grimm, Delphine March, contraltos; George Rasely, Carlton Boxill, tenors; Herbert Gould, and Marley Sheris, baritones.

The Neidlinger St. Cecilia Choir of Girls (St. Michael's Episcopal Church), directed by Mrs. Wm. Neidlinger, was heard and warmly appreciated in their participation with the Brick Church Presbyterian choir, at the March 25 service, when Bach's Passion music was sung; the fresh young voices led well in the chorales.

Mabel M. Parker was so well received when she gave a talk over WFI last season that she was re-engaged for an appearance on March 12, when her subject was the Ethics of Singing.

The Philadelphia Operatic Society gave Offenbach's Tales of Hoffman in English at the Academy of Music, Philadelphia, on March 14. The cast included the following principals: Joseph Wetzel, Samuel Angelson, Forrest C. Dennis, Marian Palmer, Dorothy Terrel and Mary Elizabeth Adams. That they acquitted themselves with credit insofar as artistry and enunciation in English are concerned, is evident from the fact that, although the performance was not over until about 11:30, practically the entire audience remained until the end. Alberto Bimboni, well-known composer and conductor, directed in his usual musically manner.

Gilbert Ross, violinist, after a tour of Eastern colleges, is now in the West. He has been successful in his appearances before college audiences. Among his immediate engagements are recitals at Brigham Young University, Provo, Utah; Western Union College, Le Mars, Iowa, and Grafton Hall, Fond du Lac, Wis. He will also appear at the City Auditorium, Sioux City, Iowa; at Oshkosh, Wis., and in Chicago, the latter appearance, under the local management of Bertha Ott, being scheduled for April 29. The Grafton Hall appearance will be his third at that institution in four years, and the second there.

Annette Royak, soprano, and artist-pupil of Leo Braun, will give a recital in Carnegie Chamber Music Hall, New York, on April 18.

Lazar S. Samoiloff announces a new departure in the giving of private vocal lessons in class, as is done in European conservatories; each pupil receives a private lesson, but in the presence of other students, thus making the fee very nominal.

E. Robert Schmitz played in Amsterdam with the Concertgebouw Orchestra under Mengelberg on March 18 and in Arnhem on March 19. He gave a recital in Amsterdam on March 21.

Henry F. Seibert is frequently organ soloist at Town Hall, New York, preceding stated lectures, this being the case March 23, when he played works by Yon, Brahms, Boex, Ravanello, Wagner and Sullivan-Whitney. Mr. Seibert's easy manner of playing, his crisp touch, tasteful choice of stops, and unusual memory (everything played without the printed notes), all brought him much applause.

Frank Sheridan, pianist, will be soloist with the Boston Symphony Orchestra in Brooklyn, on April 13. He recently appeared at Smith College, Northampton, Mass., and also played at the chamber music concert given by the Lenox String Quartet. Mr. Sheridan gave a sonata recital with Emanuel Zetlin, violinist, before the members of the Bohemian Club of New York. He broadcasts with the Lenox String Quartet over WABC.

Louise Stallings, soprano, gave a recent recital before an audience, which included many visitors from Northern cities, at Tryon, N. C. (the winter resort). The Polk County News, in a review of the affair, mentioned her poise, pleasing appearance, well controlled voice, and especially her dramatic insight and distinct enunciation. She was engaged for a recital, May 2, in Danville, Va., before the State Convention of Federated Music Clubs, when she featured on her program songs by the Virginia composers, John Powell, George Harris, Flaxington Harker, Leslie Loth, and Annabel Morris Buchanan. Mrs. Buchanan has dedicated two songs to Miss Stallings, one being My Candle, recently published.

Augusta Tolleson's piano pupils gave a recital at the Germania Club, Brooklyn, recently, the program having six numbers, including the Grieg sonata in C minor, played by Anita Palmer and Edith Roos, of the Tolleson studio faculty.

Prof. Donald Francis Tovey, British pianist, whose series of interpretative concerts in New York recently created interest, is continuing his conferences in England.

Alice Lawrence Ward's artist-pupils are often heard. Margaret Northrup sang on March 30 in Peterboro, Canada, and on April 3 (repeated on April 6) in The Messiah, in Montreal (re-engagement). Janet Bush-Hecht was soloist with the East Orange Community Club, March 19; in Maplewood, on the same date, and March 28 in East Orange. Lillian Schwartzman and Bess N. Shapiro, sopranos, were heard, March 25, in an Eastern Parkway, Brooklyn, residence.

Edna Zahm, heard as a Valkyrie in the Century Theater, New York, and Washington Opera performances, was heard in the final program of the Chromatic Club, Buffalo, N. Y., March 17. The Evening News registered her growth in artistic stature and emotional appeal, and said she received stormy applause.

William Martin Guest Artist at Opera Comique

The young American tenor, William Martin, who is under a one-year contract with the Paris Grand Opera, has been winning such success in that city that he has been invited to give six guest performances at the Opera Comique. It was there that he made his debut some three years ago; since then he has made remarkable strides in his art. The tenor will appear in *Tosca*, *Madame Butterfly* and *La Vie de Boheme*, opposite Marie Kousnezoff.

Spry Re-engaged for Summer Class at Alabama College

So great an impression did he create during past summer sessions at Alabama College at Montevallo, that Walter Spry has been re-engaged as guest teacher for the coming summer. This is the fourth consecutive year that the



WALTER SPRY

prominent pianist and pedagog will act as master teacher for piano pupils in the summer school.

Besides giving private lessons, to begin June 14, Mr. Spry will conduct two classes a week—one in technic and one in interpretation. His former classes were largely attended, probably because they were so arranged as to musical material that they appealed to piano teachers and advanced players.

Isabel Richardson Molter Has Busy Month

Isabel Richardson Molter and her husband, Harold Molter, spent the month of March in the East, with Mrs. Molter's reengagement as soloist with the People's Symphony, Boston, March 11; recitals at Quincy, March 18, and Steinway Hall, New York, under the auspices of the Washington Heights Musical Club, March 22; thence returning to Boston for her Metropolitan Theater appearance, March 25, and proceeding to Owensboro, Ky., for a recital on March 29. Later dates include April 17, Chicago, Mu Phi Epsilon Sorority; May 9, soloist with the Chicago Bach Chorus; 21, soprano role in Verdi's *Requiem* at the Evanston Festival, and 28, recital, Montgomery, Ala.



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Public interest is every day becoming more keen in the distinctive work being done in the departments of class piano instruction and school music at the Bush Conservatory. The success of graduates in every branch of music has attracted attention among discriminating musicians and music supervisors and directors all over the country and many are inquiring about the methods which make such success possible.

A most unique educational venture in modern music teaching in America is found in the system of class piano instruction originated by Helen Curtis and taught by her exclusively in the summer normal classes at Bush. Sensational is a mild word to be applied to the revolutionary results that pupils of all ages are showing in the group instruction which follows the lines laid down by Miss Curtis.

Already more than 2,000 beginners in the art of piano playing are registered in the Chicago Curtis classes. Visitors at the Kansas City meeting of the Music Supervisors National Conference will remember the demonstration of her work which created so much interest. Since that time, both adult and children's classes have been organized in Chicago, and pupils of all ages are using the Curtis method with the greatest success.

For instance, several classes of women of mature years have been started, and two weeks ago the central department of the Young Women's Christian Association and its branches adopted the course for their young people from 16 to 30 years of age. In the community centers of the Chicago public school system, the Curtis work is being used as well as in conservatories and parochial schools.

These statistics relate solely to its recent adoption in Chicago, since Miss Curtis has been associated with Bush Conservatory. Throughout the country there is an increasing demand, so that the question is to find enough teachers to meet the need. Here, indeed, is one branch of the musical profession not as yet overcrowded, and the popularity of the Curtis summer courses at Bush show that there are many live piano teachers who are awake to the situation.

Actual results obtained by the pupils, young and old, seem to be the secret of the astonishing success of the class piano idea, with more of the necessary musical fundamentals indispensable to progress. Hand position vies with ear training in importance and sight-reading with knowledge of scale construction, in the lessons given the children. The spirit of class competition sharpens the wits of child and adult alike to such an extent that class instruction for beginners is being preferred to private instruction by teachers of advanced ideas.

The new musical pedagogy is further demonstrated in striking manner in the school music department of Bush Conservatory, where Lyravine Votaw has created training course for teachers that has found country-wide recognition.

In more than thirty states, the graduates and post-graduates of the Bush School music courses are filling responsible positions and proving that the modern training in this modern music profession is making good with the public.

Courses for the degree of Bachelor of school music cover the latest board requirements as outlined by the most progressive states. The coveted degree of Master of School Music is also granted by the department and there are found many supervisors and directors of music who are preparing

for future preferment by the possession of these degrees. In the summer classes, which this year are held from June 25 to August 4, many well known musicians are registered.

Several features of the summer course merit mention. In addition to Miss Votaw's classes in methods and appreciation for grades and Junior High, there are special courses in High School Appreciation by Mrs. Homer E. Cotton, noted authority on this subject, and also the national secretary of the Music Supervisors National Conference. Edward C. Moore will repeat this summer his popular course of band instrument instruction and conducting, which last year had such a large enrollment.

Class instrumental methods, one of the newest items of school music instruction, will be well handled by Lorentz Hansen for the violin, and Elmo Roesler for clarinet and other wood winds. The summer class of Helen Curtis' piano class work is available in her own department. There will also be score reading classes and courses in play production, as well as harmony and general theory classes.

A valuable and most unusual feature of the summer school will be the rehearsals of both band and symphony orchestra, the latter under the skilled direction of Richard Czerwonky, the former under Mr. Moore.

Miss Votaw has put the Bush Conservatory school music courses in a position of leadership and music directors and supervisors are finding big results in their choice of its graduates in their schools.

A. K. C.

New York Concerts

Thursday, April 12

EVENING
Boston Symphony Orchestra, Carnegie Hall.
Gizi de Toth, song, Steinway Hall.

Friday, April 13

AFTERNOON
Edna Thomas, song, Edyth Totten Theater.

Saturday, April 14

MORNING
Seymour School of Musical Education, Hampden Theater.
AFTERNOON
Boston Symphony Orchestra, Carnegie Hall.

Sunday, April 15

AFTERNOON
Jascha Heifetz, violin, Carnegie Hall.
Maria Coromila Stratos, song, Gallo Theater.

Gertrude Noll, piano, Steinway Hall.

Ugo Barducci, Engineering Auditorium.

Katharine Bacon, Schubert Recital, Town Hall.

Rosa Ceruso, song, Princess Theater.

Beatrice Herford, Booth Theater.

Edna Pielke, song, Waldorf-Astoria Hotel.

Princess Jacques de Broglie, piano, Anderson Galleries Auditorium.

EVENING
Myra Sokolskaya, song, Steinway Hall.

Edna Thomas, song, Edyth Totten Theater.

Abbie Mitchell, song, Engineering Auditorium.

Fannette Rezia, song, Chanin's Theater.

Tatiana de Sanzewitch, piano, Guild Theater.

Monday, April 16

EVENING
Hampton Institute Choir, Carnegie Hall.

Tuesday, April 17

AFTERNOON
Edna Thomas, song, Edyth Totten Theater.

EVENING
Philadelphia Orchestra, Carnegie Hall.

Harriet Mittelstaedt, song, Steinway Hall.

Belle Freedman, piano, Town Hall.

Wednesday, April 18

EVENING
The Adessi Chorus, Town Hall.
Music Week Association Carnegie Hall.

Thursday, April 19

MORNING
Haarlem Philharmonic Society, Waldorf-Astoria Hotel.

EVENING
Sarah Durmashkin, piano, Steinway Hall.

Sigismund Stojowski and Paul Kochanski, Town Hall.

Friday, April 20

EVENING
Hazel Longman, song, Steinway Hall.
Fordham University Glee Club, Town Hall.

Saturday, April 21

AFTERNOON
Katherine Bacon, Schubert Recital, Town Hall.

EVENING
Dance Art Society, Carnegie Hall.

Rose Mendell Dancers, Town Hall.

Sunday, April 22

AFTERNOON
Armenian Musical Art Society, Town Hall.

Sergei Rachmaninoff, piano, Carnegie Hall.

EVENING
Society of Women Composers, Steinway Hall.

Monday, April 23

EVENING
Phyllis Kraeuter, cello, and Karl Kraeuter, violin, Town Hall.

Tuesday, April 24

EVENING
William Clark, song, Steinway Hall.

Clyde Burrows, song, Town Hall.

People's Chorus of New York, Carnegie Hall.

Wednesday, April 25

EVENING
Emma Seeger, song, Steinway Hall.

Lutheran Oratorio Society, Town Hall.

Edna Davison, song, Guild Theater.

Proschowski Pupil Heard

Mary Catherine Hill, a coloratura singer with a charming personality and absolute assuredness, gave a program at the Frantz Proschowski Studios on March 22. Her diction was remarkably clear, as were also the power of her top notes as well as the excellent technic of the pianissimos. The rendition of her French group was especially interesting.

Another Chicago Recital for Melius

Luella Melius will appear in Chicago recital again, under the local direction of Bertha Ott, at the Studebaker Theater on April 22, on the way back from her second concert tour to the Pacific Coast this season. The last of the month the coloratura has a recital in Akron, Ohio, and in May the spring festivals will claim her artistic services.

Louise Arnoux Lectures

Louise Arnoux is giving a series of Wednesday evening lectures at her home, during the course of which she reads excerpts from French literature. Miss Arnoux also devotes certain evenings to French opera and folk songs, explaining the texts in English and illustrating them by singing the music.

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Viola Cole-Audet
Lillian Boguslawski
Frances Bohannon
Vera Bowen
Paul Breitweiser
Mary Rives Brown
Gordon Campbell
Julia Lois Caruthers
Anna Ring Clauson
Kenneth Cummings
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Gustav Dunkelberger
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Grace Levinson

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Bess Clair Murray
Laura Neel
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N. Lindsay Norden Conducts Bach's St. Matthew's Passion

Philadelphia Hears Excellent Presentation by Brahms Club, Assisted by Orchestra, Organ, Piano, and Well Known Soloists—S. Wesley Sears Gives Memorable Passion Service Program

PHILADELPHIA, PA.—Among the many musical services commemorative of Passion Week was that of St. Matthew's Passion (Bach), sung on the evening of April 4 in Calvary Presbyterian Church by the Brahms Chorus under the direction of N. Lindsay Norden, its conductor, with Rollo Maitland at the organ, Roma Angel at the piano, an orchestra composed of members of the Philadelphia Orchestra, and the following soloists: Olive Marshall, soprano, Ruth Montague, alto (both of whom have appeared with the Chicago Civic Opera); Bernard Poland, tenor; Donald Redding, bass; and Lester Paton and Walter Evans in minor bass parts.

The St. Matthew's Passion is almost universally acknowledged as the richest and noblest example of devotional music in existence. Mr. Norden followed the original score as

closely as possible, using, of course, the piano in place of the cymbals for the accompaniment of the narrative, thereby maintaining the clarity of the recitative. A well considered arrangement for the distribution of the voices was the placing of the tenors across the back, with altos and sopranos upon the lower tiers, and basses lower down, forming wings on either side of the orchestra. This produced a solid harmonic effect as if playing upon a vast instrument, with throb of the basses heard like a pulse of humanity.

The choruses were magnificently sung, showing fine quality of tone, precision and finish, with marked sympathy in delivery. Come Ye Daughters, the opening chorus, was superbly sung, and another high point was the closing chorus with the beautiful Slumber Song, while the chorales, all a cappella save one (Once I Loved from Thee to Wander), were perfect and most impressive. Bernard Poland sustained the difficult part of the narrator in a manner which cannot be too highly commended, while Miss Marshall did some very beautiful work with her voice of glistening timbre, particularly adapted to the spirit of the part.

Notable also, was the singing of Miss Montague in her aria, Bleed and Break, and the duet for soprano and alto with chorus was a marvel of smoothness, despite the fugal and contrapuntal demands.

Redding's part, the voice of the Saviour, and also those of the other soloists were admirably done, and the rendition of the entire composition proved evidence of the skill of Mr. Norden, who is at his best in interpretations and training for music of this character.

PASSION SERVICE AT ST. JAMES

A Passion Service of unusual beauty was given on the evening of April 1, at St. James Church, by S. Wesley Sears, organist and choirmaster. As explained by the rector in a short opening address, this service was arranged to commemorate our Lord's Passion, with the background of all the preceding events, even back to the prophecies of His coming.

Psalm 142, that cry for deliverance, was sung, followed by the reading from Isaiah, Comfort ye, comfort ye my people. The hymn, O come, O come Emmanuel, was sung by the congregation, which, in turn, was followed by the reading from St. Matthew of the Annunciation. So on through all the events of the Master's life and death, the service progressed, with scriptural readings, hymns, choruses and solos. Mae Ebrey Hotz, soprano, and Veronica Swiegart, contralto, were the assisting soloists. Mrs. Hotz sang the beautiful Gounod Ave Maria and Handel's Come Unto Him in her usual finished manner. Miss Swiegart's glorious, rich voice carried the message in Handel's He was despised and He shall feed His flock.

The choir of men and boys did some exquisite choral work in God so loved the World, by Stainer; Blessed Jesu, by Dvorak; and O Saviour of the World, by Goss. Director Sears has attained a high degree of perfection in the tone quality, shading, and general devotional atmosphere created by this choir.

Preceding the Passion Service Mr. Sears played Bach's Adagio and Andante Cantabile by Tschaikowsky beautifully; Mrs. Hotz sang Love Ye the Lord, and Miss Swiegart sang There is a Green Hill Far Away. It made a fitting prelude to the exceedingly impressive service which followed.

M. M. C.

To Mark Grave of Linnie Love, Soprano

A victim of the influenza epidemic of 1918, Linnie Love, American soprano, lies in an unmarked grave in Portland, Ore. The singer contracted the dread disease while quarantined in a military camp, where she was working for the cause. Now Charles D. Isaacson, music editor of The Morning Telegraph, is heading a movement to raise funds for a befitting marker to be placed on the grave. Linnie Love's former song partner, Lorna Lea, who resides in New York, is lending her efforts in making possible this posthumous tribute to a patriotic singer.

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Recent Publications

Publications Received

(White-Smith Music Publishing Co., New York, N. Y.)
An Indian Slumber Song, a song by Harland A. Riker.
Four Songs, by H. N. Redman.
Tales from Arabian Nights, suite for organ, by R. S. Stoughton.

(Clayton F. Summy Co., Chicago, Ill.)
Readings, Musically Illustrated, by Freida Peycke.
The Peace of Night, By the Brookside, for piano by Emma Dutton Smith.
Barcarolle, for piano, by Florence A. Goodrich.
Caprice Joyeuse, for piano, by Leslie Loth.
Caprice Fantastique, for piano, by L. Leslie Loth.
The Merry-Go-Round, for violin, by Charles Kovacs.
Pomponette, for piano, by Theodora Troendle.
In the Park, for organ, by H. P. Hopkins.
Mother Nature Songs, by Henrietta Coughtry Stevenson.

Worship Songs for Youth, by Mrs. Crosby Adams.
Etudes, by Frederic Chopin, transcribed for two pianos four hands by Edouard Hesselberg.—Andante in E flat minor; Vivace in G flat major; Presto in C sharp minor; Lento ma non troppo, E major; Allegro in C major; Allegro in C minor.

(Arthur P. Schmidt Co., New York, N. Y.)
The Lord Is My Strength, Easter song, by Alfred Wooller.
Sweet Bells of Easter Time, song, by William Baines.
Grace Be Unto You, Easter song, by F. Leslie Calver.
The Risen Christ, Easter song, by George Henry Day.
This Is the Day of Light, Easter song, by William Berwald.
Resurrection, Easter song, by W. J. Marsh.
His Away, Hie Away!, song, by Roy E. Agnew.
June Twilight, song, by Roy E. Agnew.
Contrasts, piano cycle in five pieces, by Roy E. Agnew.
Duo Concertante, for violin, cello and piano, by Franz Drdla.
Practical Finger Exercises, for violoncello, by Guillaume Hesse.
Scale and Arpeggio Studies, for violoncello, by Guillaume Hesse.

(Chappell-Harms, Inc., New York, N. Y.)
VOCAL LIBRARY OF PART SONGS:
Little Grey Home in the West, for female voices, by Hermann Löhr.
Mammy's Precious Pickaninny, for three female voices, by Lillian R. Goodman.

Come Back in Dreams, for three female voices, by Bernard Hamblen.
A Brown Bird Singing, for three female voices, by Haydn Wood.

Rose of Memory Lane, for three female voices, by Westell Gordon.
When Shadows Fall, for three female voices, by Leslie Loth.

Far-Away Bells, for three female voices, by Westell Gordon.
The Blind Ploughman, arranged for mixed voices, by Robert C. Clarke.

Tick, Tick, Tock, arranged for mixed voices, by Bernard Hamblen.
From Day to Day, sacred song, by Bernard Hamblen.
King Jesus of Nazareth, sacred song, by Bernard Hamblen.
On Eagles Wings, sacred song, by Bernard Hamblen.

VOCAL LIBRARY OF PART SONGS FOR SCHOOL USE.

In the Garden of Tomorrow, by Jessie L. Deppen.
Croon, Croon, Underneath the Moon, by G. H. Clut-sam.

Three for Jack, by W. H. Squire.
Mate o' Mine, by Percy Elliott.
Roses of Picardy, by Haydn Wood.
Come Back in Dreams, by Bernard Hamblen.
Long Ago, song, by Leslie Elliott.
Oh Lucy, song, by Jessie L. Deppen.
Southern Skies, song, by Keith McLeod.
You Gave Me All My Sunshine, song, by Haydn Wood.

Music Reviews

(J. Fischer & Bro., New York)

Songs, duets and piano pieces, by Hugh Newsom.—This large collection seems to have been published all at once and was copyrighted in 1927. There are thirteen songs published separately, two duets, two song collections, from which are taken some of the songs published separately, and three piano pieces. It is impossible at this writing to do more than generalize. The music is evidently the work of a skilled composer who understands not only how to construct a pleasing melodic line, but also how to support it with effective harmonies and pianistic arrangements. The general character of the music is broad and strong. Mr. Newsom is fond of modulation but does not carry it to excess. Special mention must be made of the good vocal writing; the voice parts in all of the numbers are written in a manner that will please singers. The vocal range is moderate and where high notes are used they are reserved for the purpose of climax.

Symphonic Piece for organ and piano by Joseph W. Clokey.—The piece opens with a movement called dialogue. This is followed by a romance, a scherzo, and intermezzo, and a fugue by way of finale. The work is hardly of symphonic length as it is understood in con-



GEZA DE KRESZ AND NORAH DREWETT

Prior to sailing for Europe recently, this well known violinist and pianist gave a successful concert in Windsor and Victoria. They will be in Europe all summer, most of their time being spent in Vienna, where both will teach a number of pupils who followed them abroad. The couple will return in the fall and resume their concert work.

nnection with symphonies to be played by the orchestra, nor is the music of symphonic character that one expects in orchestral music. It appears to be rather in the nature of a brief piano concerto or suite, with an elaborate organ accompaniment. Mr. Clokey leans slightly toward modernism in his harmonies and allows himself progressions that were not familiar a generation ago. At the same time it would be libel to call him a modernist, and his music is far too good to belong in that category. That Mr. Clokey writes counterpoint with ease and fluency is evident enough, but he uses commendable discretion in not overloading his music with the contrapuntal style so familiar with organists, and even the fugue is rather more of a free fantasia than a fugue in the old sense. This is a work that should be of interest to pianists, as well as organists, and one can readily perceive that it might be profitable to arrange the organ part for the orchestra.

(G. Schirmer, Inc., New York City)

By the Bend of the River, a song by Clara Edwards.—Here we have a song to words about the moonlight and other pleasant things which are most enjoyable in the days of youth, when one is unconscious of the existence of mosquitoes, malaria, and other miasmas. The left hand movement suggests a barcarolle, but the tune itself is more of a light and graceful dance. The general effect is that of a ballad with verse and refrain, and it is the sort of music that might profitably be arranged for orchestras that have saxophones and banjos in them, not to speak of muted trumpets. There is no reason why this song should not become a popular favorite.

WILLARD SCHINDLER

Baritone

Cincinnati Grand Opera Co.

SCORES IN OPERA AND CONCERT

The following are criticisms from the pens of numerous critics following his appearance in the Wolf-Ferrari one act opera "The Secrets of Suzanne" at the Goodman Theatre, Chicago, Ill., March 18, 1928, under the direction of Isaac Van Grove:

"I enjoyed very much the manly, plausible characterization of Count Gil by Willard Schindler."—Herman Devries, *Chicago American*.

"Willard Schindler, as the suspicious husband, Count Gil, was both clever and expert to a high degree, never at a loss for telling action and POSSESSED OF A FINE, RESONANT BARITONE and a PERFECTED ENUNCIATION THAT GAVE EVERY WORD ITS JUST AND LAWFUL DUE."—G. D. Gunn, *Herald Examiner*.

"THAT MOST DIFFICULT THING TO TRANSMIT, COMEDY, WAS PROJECTED IN EFFECTIVE FORM BY WILLARD SCHINDLER."—Edward Moore, *Chicago Tribune*.

"The text was perfectly understood throughout the score. . . . MR. SCHINDLER HAS A BARYTONE VOICE OF POWER AND ALSO knew how to use it intelligently, and the RIPPLING TUNES and concerted passages went with celerity and facility."—Maurice Rosenfeld, *The Daily News*.

"In the Wolf-Ferrari opera, Willard Schindler, as Count Gil, distinguished himself. Here is a young man who hails from California and who has all the requisites for a successful operatic career. HE HAS THE VOICE, THE DICTION, THE PHYSIQUE, and in the difficult role he made A LASTING IMPRESSION. His success had the earmarks of a PERSONAL TRIUMPH."—Rene Devries, *Musical Courier*.

"Mr. Schindler is a DOMINANT FIGURE ON THE STAGE. He combines a FINELY TRAINED BARITONE VOICE, which is at his absolute command, colorful and fiery, rich and powerful, with a histrionic ability, which if the gods are willing, should make him one of our great singing actors."—Roger Bromley, *Music News*.

"Mr. Schindler has a voice of great possibilities, and WAS ADMIRABLE in his acting as IN HIS SINGING, and gave a telling performance as the Count Gil."—Evelyn French, *Musical Leader*.

"Willard Schindler as the husband was comical, stagewise, and sang his lines in completely understandable English with a voice of EXCELLENT QUALITIES."—Albert Goldberg, *Musical America*.



Schindler Management: Suite 1432—701 North Michigan Boulevard

Chicago, Ill.

April 12, 1928

"Orchestral Dramas" at the Manhattan

This is the term which has been selected by Alice and Irene Lewisohn to designate the form of entertainment which is to be offered May 4, 5, and 6, at the Manhattan Opera House by the revived Neighborhood Playhouse and the Cleveland Orchestra under the direction of Nicolai Sokoloff. Isadora Duncan, Pavlova, and the Diaghileff ballet have already danced to symphonic music played by a symphony orchestra; in the new offerings, however, the procedure has been slightly altered, in that the performers on the stage are to accompany the orchestra instead of the orchestra accompanying the performers. The orchestra, in other words, simply gives a symphony concert, as it has done on innumerable occasions during the ten years of its existence. There

is nothing in any way unusual about this program, nor are any of the pieces of music or any of the interpretations altered in any way. The stage action is simply an addition and might be called a visible program note. The program is to include Ernest Bloch's symphony, Israel; Debussy's Nuages and Fetes, and Borodin's On the Steppes of Central Asia, combined with the dances from Prince Igor.

All-Branscombe Program Presented at Church

The First Presbyterian Church of Endicott, N. Y., recently gave a program of compositions by Gena Branscombe at their Sunday evening services. Several of the numbers were from Miss Branscombe's Pilgrims of Destiny, includ-

ing On Over the Water by the women's chorus; a contralto solo, Ah, My Little Love; and a baritone solo, Comrades, Friends, Beloved. Other selections were An Old Love Tale, for organ and violin; The Spirit of Motherhood, trio; Just Before the Lights Are Lit, soprano solo; Hail Ye Time of Holie-days, men's chorus; A Memory, organ and violin; Dear Lad of Mine, soprano solo, and In Arcady, a vocal trio.

Gladys Hill Well Received in Recital

Gladys Hill, who has been working on her voice and coaching in repertory with Paul Althouse, gave a recital recently at Chickering Hall, New York. With Helen Fromer fur-



"A lyric tenor with dramatic ability and a great wide range."

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At HARRIET WARE'S

Norfolk, Va., Recital on March 6, there was so much that was *haunting* and *fragrant!* Among the songs, FRENCH LILACS and STARS remain in the memory as song compositions of rare and exquisite beauty. Mary Feller, soprano, sang these songs with lovely voice and fine effect.

(Signed) Douglas Gordon,
Music Critic.



GLADYS HILL,
artist-pupil of Paul Althouse, who was heard recently in a successful New York recital. (Photo by Albin.)

nishing musicianly accompaniments, Miss Hill made an exceedingly favorable impression both vocally and artistically. She is the possessor of a lyric soprano voice of naturally good quality, which she uses with taste. Her singing revealed such assets as a lovely pianissimo, good legato, flowing tone and clear diction. If one noted a little weakness in the lower voice, there was so much else to please that this was overlooked. There was not only a large audience present, but many were turned away owing to the limited seating capacity. Miss Hill gives promise of a successful career.

Boris Levenson's Composition Concert

Boris Levenson's twentieth anniversary concert, at which will be presented his own compositions, both instrumental and vocal, is announced for April 13 at Town Hall, New York. The composers will conduct and participants will be Dmitry Dobkin, tenor; the Jewish Workers Chorus, of Elizabeth, N. J.; and a string and woodwind chamber orchestra, consisting of Serge Kotlarsky, first violin; Edward Katz, second violin; Rene Pollain, viola; Naoum Benditzky, cello; Maurice Sackett, flute; Aaron Gorodner, clarinet; Simon Kovar, bassoon, and Lorenzo Sansone, French horn. The Elizabeth Chorus was rehearsed by its conductor, Hershel Wolowitz, and the Hebrew Suite is dedicated to Simeon Bellison.

Institute Student Compositions to Be Heard

The annual Senior Composition Recital at the Institute of Musical Art will be held on April 14, when selected compositions by the advanced students will be presented. The student works accepted for hearing at this recital each year compose the group eligible for the Isaac Seligman prize of \$600. The faculty members form the deciding jury and the prize will be awarded at commencement time.

The seventeenth student's recital of the year was given at the Institute on March 31, with a program of ensemble playing.

Carson Artist-Pupil at Atlantic City

On March 17, Constance Clements Carr, soprano, and artist-pupil of Leon Carson, presented an attractive program of arias and songs in a recital at Chalfonte-Haddon Hall, Atlantic City, assisted by the Chalfonte Trio. Miss Carr's beautiful lyric voice and artistic interpretation of the selections rendered were enthusiastically received by the large audience. Many encores were demanded and graciously granted during the evening. The management also booked Miss Carr for a return engagement on Easter Sunday evening.

Rita Benneche in Elizabeth, N. J.

Rita Benneche has added another concert to her list of dates for the end of this season. Her manager, Annie Friedberg, has just booked her to appear in Elizabeth, N. J., on April 24.

Frantz PROSCHOWSKI

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Music Supervisors' National Conference

(Continued from page 31)

- Solo, Hardin Van Deursen
The Shepherd Lutkin
Solo, Martha Williams
The Waits are Singing in the Lane Lutkin
2.00 Second Educational Symposium, Grand Ball Room.
General Subject: Adequate Music Credits for College Entrance.
Edgar B. Gordon, University of Wisconsin, chairman.
I. "The Place of Music in the Curriculum of the Modern Secondary School" Merle C. Prunty, Principal, Central High School, Tulsa, Oklahoma.
II. "Shifts in Emphasis Necessary for the Realization of an Adequate Program for Secondary School Music." Dr. Thomas Lloyd-Jones, Chairman of Commission on Secondary Education, North Central Association.
III. "Feasible Credit Courses in High School Music." Russell Morgan, Director of Music, Cleveland, Ohio.
IV. "Types and Content of Music Courses in High Schools of Value to Students Expecting to Major in Music in College." John W. Beattie, Director Department of Public School Music, Northwestern University, Evanston, Ill.
V. "The Acceptance of Music Credits for College Entrance." Frank Holt, Registrar, University of Wisconsin.
4.00 Rehearsals of National Orchestra and Chorus.
Visiting Exhibits on 5th Floor, Stevens Hotel.
6.00 College Reunion Dinners. (To be arranged with Management of Stevens Hotel by each group.)
8.00 Concert by Chicago High Schools, Orchestra Hall. Louise Hannan, O. E. Robinson, co-chairmen.
Overture, Egmont Beethoven
Andante Cantabile from Fifth Symphony Tschaikovsky
Symphonic Poem, Finlandia Sibelius
Chicago High Schools Orchestra. Hobart H. Summers, Conductor.
God is My Guide Schubert
Flowers of Dreams Clokey
Strawberry Fair Protheroe
China High Schools Girls Chorus. Dora G. Smith, Conductor.
Hymn to Music Buck
Swing Low, Sweet Chariot Cain
Carol of Russ Children Gaul
Chicago High Schools A Capella Chorus. Nobel Cain, Conducting.
The Jolly Roger Chudleigh-Candish
150th Psalm Franck
Chicago High School Boys Chorus. Catherine Taheny, Conductor.
American Ode Kountz
Chicago High Schools Chorus and Selected Orchestra. Ray Staeter, conductor.
10.30 Singing in Lobby Stevens Hotel.
Leaders: Walter H. Butterfield, Providence, R. I.; Hannah M. Cundiff, Huntington, W. Va.; Arthur E. Ward, Montclair, N. J.; Virginia French, Kansas City, Mo., accompanist.
- WEDNESDAY, APRIL 18**
- 7.30 Complimentary Breakfast by the Conference to the Founders, which all Conference Members are expected to attend. Grand Ball Room Paul J. Weaver, chairman.
Music by a selected chorus from the Conference; Will Earhart, Pittsburgh, Pa., director.
The Founders' Grace William Arms Fisher
Seraphic Song Rubinstein-Gaines
How Lovely are the Messengers Mendelssohn
Song of Man Koontz
(Written for this occasion, dedicated to the Founders)
Flashlight Reminiscences by Conference Founders.
Address: Orpheus as Educator; Percy Scholes, London, England.
Address: Our Glorious Musical Future; James Francis Cooke, Editor The Etude, Philadelphia, Pa.
11.00 Rehearsals of National Chorus and Orchestra.
Visiting Exhibits on 5th Floor, Stevens Hotel.
12.00 Luncheon Meeting of Executive Board.
2.00 Chicago Symphony Orchestra Concert, Orchestra Hall. Frederick Stock, conductor; Eric Delamarre, assistant conductor.
March of Homage Wagner
Symphony No. 4, D Minor, Opus 120 Schumann
Enigma Variations Elgar
Nutcracker Suite Tschaikovsky
Scherzo—L'Apprenti Sorcier Dukas
4.00 Rehearsals, National Chorus and Orchestra.
Visiting Exhibits on 5th Floor, Stevens Hotel.
4.30 Initiation and Formal Banquet, Phi Mu Alpha, Sinfonia.
6.00 Sectional Conference Dinner Groups.
- I. Eastern Conference, E. S. Pitcher, president.
2. North Central Conference, Ada Bickling, president.
3. Northwestern Conference, Letta McClure, president.
4. Southern Conference, William Breach, president.
5. Southwestern Conference, John C. Kendel, president.
8.30 National High School Orchestra Concert, Grand Ball Room. Frederick Stock, Howard Hanson, J. E. Maddy, conductors. Rienzi Overture Wagner
New World Symphony Dvorak
Piano Concerto in A Flat Grieg
(Soloist from Juilliard Foundation School)
Nordic Symphony (Second movement) Hansson
Valse des Fleurs (Nutcracker Suite) Tschaikovsky
10.30 Singing in Lobby Stevens Hotel.
Leaders: George L. Lindsay, Philadelphia, Pa.; Teresa Armitage, New York City; G. E. Knapp, Laramie, Wyo.; Marlow G. Smith, Rochester, N. Y., accompanist.
- THURSDAY, APRIL 19**
- 9.00 Sectional Meetings, Stevens Hotel.
I. Committee on Instrumental Affairs, Exhibition Hall, J. E. Maddy, University School of Music, Ann Arbor, Michigan, chairman.
Address: The Symphonic Band. Lee M. Lockhart, Director of Instrumental Music, Council Bluffs, Iowa.
Program by Nicholas Senn High School Band, Chicago. Albert Gish, conductor.
Demonstration of Advanced Band Instruction Based Upon Vocal Procedure. David E. Mattern, Director of Music, Grand Rapids, Michigan.
II. Committee on Vocal Affairs, Grand Ball Room. Ernest Hesser, Director of Music, Indianapolis, Ind., chairman. Program by A Capella Choir, Senior High School, Flint, Michigan. Jacob A. Evanson, conductor.
Address: Vocal Technique for the Conductor. John Finley Williamson, Director, Dayton Westminster Choir, Dayton, Ohio.
Demonstration of Voice Class Work in Senior High School. Harry W. Seitz, Detroit, Michigan.
Classification and Development of Boys Voices in Junior High School (Demonstration). T. P. Giddings, Director of Music, Minneapolis, Minn.
Singing by the Prize Winning Mixed and Male Quartets from the National High School Chorus.
10.30 Annual Business Meeting, Grand Ball Room.
12.00 Luncheon by Chicago In and About Supervisors' Club, to other In and About Clubs from various parts of the country. Sadie M. Rafferty, Evanston, Ill., chairman.
- 2.00 Third Educational Symposium, Grand Ball Room.
General Topic: What are the Objectives in School Music, and How Are They to be Evaluated? Victor L. F. Rebmann, Director of Music, Yonkers, N. Y., chairman.
The Viewpoint of the Supervisor: Karl Gehrken, Oberlin, Ohio. The Viewpoint of the Musician: Dean Peter C. Lutkin, Northwestern University.
The Viewpoint of the Educator: (speaker to be announced).
4.00 Rehearsal, National High School Chorus.
Visiting Exhibits, 5th Floor, Stevens Hotel.
7.00 Annual Formal Banquet, Grand Ball Room.
Trompeter, Dean Peter Christian Lutkin, School of Music, Northwestern University, Evanston, Ill.
Chairman: Mrs. Homer C. Cotton, New Trier High School, Kenilworth, Ill.
10.30 Singing in Lobby Stevens Hotel.
Leaders: Richard W. Grant, State College, Pa.; Mrs. Mabel Spizy, Tulsa, Okla.; E. W. Goethe Quantz, London, Ontario.

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Steinway

(Continued on page 42)

MUSICAL COURIER

April 12, 1928

Music Supervisors' Conference
(Continued from page 41)

FRIDAY, APRIL 20

- 9.00 Sectional Meetings, Stevens Hotel.
I. Junior High School, Grand Ball Room, Russell V. Morgan, Director of Music, Cleveland, Ohio, chairman.
1. The Junior High School: Frank P. Whitney, Principal, Collinwood High School, Cleveland, Ohio.
2. Music in the Junior High School.
By the Chairman
3. Program by Boys Glee Club, Haven Intermediate High School, Evanston, Ill., Miss Mary Kies, director.
Dear Lord and Father of Mankind Maher
Holy Spirit, Love Divine Gottschalk
Deep River Negro Spiritual
The Voice of Praise (Ave Verum) Mozart
Slumber Song Schumann
Dedication Franz
The Huntsman Folk Tune
Marianna Italian Popular Song
In Hawaii Hawaiian Folk Tune
4. Vocal Clinic and Discussion. John W. Beattie, Northwestern University, Evanston, Ill.
II. Competition Festivals, North Ball Room, E. H. Wilcox, State University of Iowa, Iowa City, chairman.
1. The Spirit of a Competition Festival. The chairman.
2. Music Competitions at Home and Abroad. C. C. Birchard, Boston, Mass.
3. The New England Festival. Walter H. Butterfield, Director of Music, Providence, R. I.
4. Recent Tendencies in Competition Festivals. Anton H. Embs, Oak Park High School, Oak Park, Ill.
5. The Significance of Competition Test Pieces. Royal D. Hughes.
6. Musical Standards for Competition Festivals. Percy Scholes, London, England.
7. Report of Contest Committee of the M. S. N. C. Frank A. Beach, Kansas State Teachers College, Emporia, Kan.
III. Tests and Measurements, South Ball Room. Peter W. Dykema, Teachers' College, Columbia University, chairman.
General Topic: The Significance for Music Education of the Test and Measurement Movement.
1. A Review of Achievements and An Outline of Studies Still to Be Made, the chairman.
2. An Analysis of Eye Movements in Reading Music and the Bearing of That Study Upon Methods and Procedure in School Music Training. Dr. Ole Jacobsen, University of Chicago, Chicago, Ill.
3. The Desirability and Feasibility of Re-Classification for Music Instruction as Disclosed by Tests and Measurements. Dr. Jacob Kwalwasser, Syracuse University, Syracuse, N. Y.
- 11.00 Business Meeting, Grand Ball Room.
12.30 Luncheon Meeting of Present and Newly Elected Officers and Members of Board of Directors.
2.30 Concert by Chicago Elementary School Groups.
4.00 Rehearsal, National High School Chorus.
Visiting Exhibits, Fifth Floor, Stevens Hotel.
8.00 National High School Chorus Concert, Orchestra Hall. Assisted by 60 Members of Chicago Symphony Orchestra, Hollis Dann, conductor.
To Thee, O Country Eichberg
Chorus and Orchestra
A Hope Carol Smith
The Sea Hath Its Pearls Pinsuti
Chorus (A Capella)
The Sun Worshippers Zuni Indian Melody
River, River Chilean Folk Song
Girls' Voices and Orchestra
All in the April Evening (A Capella) Robertson
Mexican Serenade Charwick
Chorus and Orchestra
Were You There? (A Capella) Burleigh
Sylvia Speaks
Soldiers of the Captain Gaines
Boys' Voices (A Capella)

Spinning Chorus, from Flying Dutchman Wagner
Girls' Voices with Orchestra Fletcher
A Song of Victory Chorus and Orchestra Fletcher
10.30 Singing in Lobby, Stevens Hotel.
Leaders: John C. Kendel, Denver, Colo.; Ada Bickling, Lansing, Mich.; Ray Gafney, Kansas City, Mo.

[The MUSICAL COURIER will publish an extensive and detailed account of the Conference in a later issue.—The Editor.]

George Meader, Lieder Singer

George Meader, Metropolitan Opera tenor, gave a recital recently at Carnegie Hall, at which he was heartily ap-



Apeda photo

GEORGE MEADER

plauded by a large audience. Mr. Meader was also praised by the press of New York on the following day. The Times

Readers of the

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called him a gifted interpreter of German lieder and said that he displayed his usual taste and refinement of style and knowledge of the traditions of the various schools. The Herald stated that Mr. Meader is one of the few who may justly be designated as a lieder singer. "With his voice," says this paper, "he works marvels. His singing of Wolf's beautiful and unworn Anachreon's Grab, and the same composer's Der Genesene an die Hoffnung, will linger among the more shining memories of this season." The Sun commented that a Meader recital is always an artistic event of importance; and the Telegram, that Mr. Meader "proved himself a lieder singer of rare accomplishment."

The remarkable thing is, that Mr. Meader proves so successful as a lieder singer after appearing at the Metropolitan in character roles like Mime in the Nibelungen Ring, and as David in Die Meistersinger.

Estelle Liebling's Studio Notes

Frances Sebel, whose second New York recital on March 1 was an unqualified success, has been signed up by Huron for next season. Florence Leffert, who gave her third New York recital on February 6, is to be managed by Richard Copley for next year. Charles Carver, basso of My Maryland, has been engaged for an important role in the new Schubert production, Under the Red Robe. The Recorders, a male quartet of Liebling Singers, broadcast for the first time from the Roxy Theater on March 19.

John Griffin, tenor, was the soloist at the Paramount Theater, New York, the week of March 18. Jessica Dragonette, Philco girl, was the prima donna on March 17, in Victor Herbert's Eileen; on March 24, Miss Dragonette sang the leading role in The Pink Lady. Florence Leffert, lyric soprano, and Celia Branz, contralto, sang over station WRNY on March 23. All are artist pupils of Estelle Liebling.

Buzzi-Peccia to Sail

Maestro Buzzi-Peccia, internationally known teacher and composer, will sail for Italy July 7, to remain there from July 15 until September 1. He will return to New York by September 15, in time to reopen his studio for his usual busy season.

MUNICH FESTIVALS

INTERIOR VIEW
OF THE PRINCE REGENT THEATRE1928
OF THE BAVARIAN
STATE THEATRES

JULY 26th

to
AUGUST 31stINTERIOR VIEW
OF THE RESIDENCE THEATRE

RICHARD WAGNER:

The Mastersingers of Nuremberg July 26th, August 4th, 20th, 31st
(New Scenic Production)
Parsifal
Tristan and Isolde
The Ring of the Nibelungs
Lohengrin
(New Scenic Production)

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W. A. MOZART:

The Marriage of Figaro July 30th, August 11th, 30th
The Magic Flute August 2nd, 19th, 25th
Don Giovanni August 15th, 28th
Cosi Fan Tutte August 7th, 23rd
(New Scenic Production)
The Elopement From the Seraglio August 9th, 26th

PRINCIPALS:

SOPRANOS: Elisabeth Feuge, Ella Flesch, Anni Frind, Fritzi Jokl, Gertrude Kappel, Felicie Mihacek, Maria Nezadal, Elisabeth Ohms, Martha Schellenberg, Elisabeth Schumann. CONTRALTOS: Ilse Tornau, Hedwig Fichtmüller, Luise Willer. TENORS: Adolf Fischer, Fritz Fitzau, Heinrich Knotz, Fritz Krauss, Julius Patzak, Carl Seydel, Erich Zimmermann. BARITONES: Georg Hann, Hermann Nissen, Heinrich Rehkemper, Wilhelm Rode, Erich Wildhagen, Hermann Wiedemann. BASSES: Paul Pender, Josef Geis, Emanuel List, Berthold Sternbeck.

Music on the Air

CONTEST WINNERS TO BE HEARD

Winners of the contest conducted last year by the National Federation of Music Clubs will be brought to New York by the National Broadcasting Company to take part in a special program to be broadcast on April 24. Arrangements have also been made for delegates to the New York convention of the Federation, in session at that time, to hear the program. Kathryn Witwer of Chicago, lyric soprano, winner in the female voice class; Hilda Burke of Baltimore, dramatic soprano, co-winner with Miss Witwer of the \$1,000 prize offered by the National Opera Club of New York for the best operatic voice; James R. Houghton, of Somerville, Mass., bass-baritone, winner in the male voice class, and Helen Hallett of Boston, winner in the pianoforte class, will be brought to New York.

The New York State Convention of the National Federation of Music Clubs will be held in the St. George Hotel, Brooklyn, from April 23 to April 25, and the date of the broadcast was chosen to enable the convention delegates to hear it. The program will be broadcast through a number of stations associated with the NBC Blue Network at 9:00 o'clock, Eastern Standard Time.

A series of elimination contests, conducted by states and districts, led up to the finals from which these musicians emerged as winners. Winning the opera prize gives the two young women auditions and appearances with opera companies. Miss Hallett has been given an invitation to record her playing for a reproducing piano company. Mr. Houghton has become musical director of the People's Choral Union of Boston. Miss Burke has recently been awarded a Juilliard Fellowship which gives her four years of training in European opera houses. Etta Hamilton Morris, who was chairman of the New York preliminary contest and who is handling arrangements for the state convention in Brooklyn, will make a short address during the broadcast program, in which she will tell something of the history of the contest and what it means to the musical world.

ON TURNING THE DIAL

MONDAY, APRIL 2.—The General Motors played a trumpet card when it presented Jacques Thibaud, French violinist, in a concert that was altogether in keeping with the high classical standard of this musician. Furthermore, his playing is so imbued with certain peculiar characteristics that hearing it over the radio does not at all impair it. The suavity of his interpretations is the outstanding factor of his playing. One is quite sure on hearing him that Mr. Thibaud is an aristocrat. Milton Cross again directed the fate of the Roxy Gang and we got quite a glimpse of Jewish life in hearing Van Duzee sing Kol Nidrei.

TUESDAY, APRIL 3.—Again the Barbizon treated us to something delightful when it presented Mabel Garrison as

the attraction of its weekly series. Miss Garrison's voice is of a decidedly substantial quality, and it has a purity and fleetness of technic which make it capable of floritura as well as rich lyric work. Her program contained some delightful gems, such as Massenet's Crepuscule and Strauss' Standchen. The new Stromberg-Carlson ensemble sang some sweet favorites and the addition of Godfrey Ludlow and Keith McLeod to the quartet is an added feature which is a delight. In the series of national music which the Edison hour is presenting weekly, this time Harold Land, baritone, added his bit with some of the more familiar old English airs. The hour was replete with local color.

WEDNESDAY, APRIL 4.—The Arthur Hartmann String Quartet, which in the past has given some very noteworthy concerts, was once more featured on WNYC in the Adolph Lewisohn course. This course, as is generally known, is an instructive and very worth-while hour of weekly music. Maria Kurenko, who was recently heard on the Atwater Kent hour, was starred on the special Columbia hour.

THURSDAY, APRIL 5.—Alexander Brachocki, Polish pianist, gave a brilliant interpretation of Chopin's Ballade in A flat, followed by several of the Ampico's reproductions of this same pianist's pieces. Mr. Brachocki is a brilliant player, for his work is imbued with a crystalline quality.

FRIDAY, APRIL 6.—While many of Wagner's devotees were listening to Parsifal at the Metropolitan, Mrs. Edwin Franko Goldman was lecturing on the great composer. Mrs. Goldman, being an authority on the subject, her talk was not only entertaining but also highly valuable. A rather stupendous presentation of Stainer's Crucifixion was presented under the direction of Hugo Mariani, with Steele Jamison, George O'Brien, Rosalie Wolf, Katherine Palmer and others participating. The singers did justice to themselves by their good work, but this type of music is anything but the right type to broadcast, according to our views. The Madrigal Club of Detroit, which has been heard in conjunction with various symphonic bodies and which was imported especially for St. Matthew's Passion, which Gabrilowitsch conducted, tuned in for a short while and proved to us that it is an excellent body of ensemble singers.

SATURDAY, APRIL 7.—Charles Preamac, delightful lyric tenor, was the guest soloist with the Bamberger Little Symphony. The singer chose numbers of a lighter quality but thoroughly melodious ones. We have always enjoyed Mr. Preamac singing. The rest of the evening was devoted to Easter music, as was also Sunday's music, with the exception of the evening concert by William Simmons and Allan McQuhae. These two have an unusual knack for blending their voices; perhaps it is the lovely lyric quality of both, but whatever it is they did some charming singing, together and alone.

MARGHERITA TIRINDELLI.

Miessner for Summer Master Class at Chicago Musical College

The Chicago Musical College has re-engaged W. Otto Miessner for a master class in public school music and or-



W. OTTO MIESSNER

chestra courses, during the summer master school from June 25 to August 4. Mr. Miessner, who in 1923-24, was president of the National Music Supervisors' Conference, is too well known in the profession to need any introduction. His classes at the Chicago Musical College are always filled.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for April 1, 1928.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher, Musical Courier

Company.....113 West 57th St., New York, N. Y.
Editor, Leonard Liebling.....113 West 57th St., New York, N. Y.

Managing Editor, Thornton

W. Allen.....113 West 57th St., New York, N. Y.

Business Manager, Alvin L.

Schmoeger.....113 West 57th St., New York, N. Y.

2. That the owner is:

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other than that of a bona fide owner; and this affidavit has no reason

to believe that any other person, association or corporation has any

interest direct or indirect in the said stock, bonds, or securities

than as so stated by him.

ALVIN L. SCHMOEGER,
Business Manager.

Sworn to and subscribed before me this 29th day of March, 1928.

[Seal] EDWIN H. EILERT.
(My commission expires March 30, 1929.)

NEW YORK

APRIL 12, 1928

No. 2505

Good music never dies young.

Open season for Easter carols and the snaring of orchestral guarantors.

Accompanying is an art, and some accompanists ought to discover that fact.

The palm on Palm Sunday went to Toscanini for his conducting of Beethoven's ninth symphony.

Paris is not enthusiastic about Schubert's music. If history reports correctly, Paris also was not en-

MUSICAL COURIER

thusiastic about Wagner's Tannhauser, Bizet's Carmen, and Gounod's Faust.

Those persons who are most eager to air their musical opinions usually have none of value.

This is the last week of the season of opera at the Metropolitan. Goob-bye opera, take keer yourself till next November.

All is not yet lost in Rusia. According to latest reports, music flourishes there amazingly. Composers are honored above capitalists. No wonder so many Americans think the Soviet system fantastic.

A correspondent, "with a good voice," writes to say that he has read all the books on how to sing and has heard the records of all the great singers, but still is unable to sing. Why not try a vocal teacher?

Vienna has erected a tablet to the memory of the Strauss waltz dynasty. Will time bring tablets anywhere to the memory of the original instigators of jazz and to the cohorts who developed it into high powered musical explosive?

The ordinarily proper New York Sun puts impish ideas in the heads of children with this paragraph: "Two French engineers have invented a mechanical violin, guaranteed to keep right on practicing while its owner sneaks away from home for a swim."

Parsifal had its Metropolitan Opera House première just twenty-five years ago and many persons still remember the factitious excitement which was worked up over the event. Cosima Wagner tried every means of stopping the production (which previously had been a Bayreuth monopoly) but to no avail. All the pother now has subsided and Parsifal is heard here only once each season.

The announcement recently made by the Friends of Music that the judges in their prize competition have found no work worthy of an award is of interest and is a step in the right direction. It has been a blemish on American musical art that so many prizes in the past have been given for compositions of no significance. There have been times when the terms of the prize offering were so made that it became incumbent upon the judges to pick the best of a bad lot of works. Prize givers have since seen the evils of this procedure and have put a clause in the prize conditions permitting them to refuse to give any award if no worthy work was offered. The one thing we need more than anything else in American prize giving is a high standard based not on technical excellence but upon musical and artistit significance.

THE SCHUBERT SUPPLEMENT

In this and the following two issues the MUSICAL COURIER contributes its mite to the world-wide commemoration of Franz Schubert on the occasion of the one hundredth anniversary of his death. In addition to many rare and interesting illustrations taken from paintings, drawings and engravings in the possession of the Schubert museum in Vienna, the Municipal Collections there and private individuals, there are authoritative articles on the life, character and works of the composer which should tend to dispel the many erroneous conceptions which prevail with regard to him. Carola Geisler-Schubert, grandniece of Schubert, shows that he was not the unhappy, complaining, shiftless creature that he has been pictured by biographers; Artur Schnabel, eminent pianist and Schubert interpreter, argues against the generally accepted opinion that the master's true greatness lay in his lyric works; Frank Patterson sees him as a great harmonist; Dr. Hugo Leichtentritt as a master of form. César Saerchinger, under the title The Real Franz Schubert, throws much light on the life and doings of Schubert, the man, and corrects many false impressions that prevail with regard to him.

The collection of the pictorial and literary material for this Schubert supplement has entailed much time, effort and expense, but it has been a labor of love, partaken in by the entire editorial and artistic staff of the paper; and if the result proves to be worthy of the memory of so great an artist, and of interest and benefit to our readers, we shall feel ourselves amply repaid for our efforts—which efforts will not end with the current three issues. There is still so much valuable material on hand that its publication will be undertaken later in the year.

SCHUBERT THE MAN

One of the favorite devices of the sob sister school of literature is to make the hero die young and to give the impression from the very beginning that he is aware of the fact that he is doomed to early death and is therefore appropriately sorry for himself. Self pity has a great charm for certain people, and when a hero in fiction is represented as being afflicted by this nauseous disease of introspection, it communicates itself very satisfactorily to readers who pore over this type of book and have a wonderful time indulging their tendency for sympathetic grief.

When this sort of thing is applied to some character in fiction it is harmless enough and serves its purpose in giving a large number of people a happy time and paying fat royalties to the author; when it is used in connection with a real personage it becomes not only distasteful and objectionable, but harmful and misleading as well. It has been applied for pretty nearly a hundred years to poor Franz Schubert, who has had to bear the burden of a reputation he little deserved. Nobody was ever healthier or happier or more normal in every way than Franz Schubert. That he happened to die at an early age is just one of those things that happens to ordinary people as well as to geniuses, and it is no more decent to accuse him of being a sad and wistful sort of person, expecting his early end, than it is to accuse Tschaikovsky of committing suicide.

At this centenary of Schubert's death it is well to attempt once and for all to put down the ridiculous and false conceptions that have arisen with regard to him. Schubert, except for the fact that he possessed extraordinary genius for musical creation, was just an ordinary man of a high type. He possessed the vigor, ambition and perseverance of other successful men, and he worked hard and steadily at his vocation throughout his entire life. He had no idea that he was going to die young and no reason to dread any such termination of his musical endeavor. He seems to have looked upon a great deal of the work he did during his lifetime as preliminary to the greater things which he expected to do in the future, and that he would have done those greater things cannot for a moment be doubted.

There is nothing in Schubert's music that shows him to have been in any way morbid or anything else than normally healthy. The fact that he started his career as a composer, when he was still a boy, with music set to words of tragic nature and lugubrious import is not at all surprising, being, in fact, the almost invariable custom of the youthful genius, as witness, for instance, Richard Wagner, with his five-act tragedy in which he killed off so many people in the first act that he had to bring them back as ghosts in order to fill out his evening.

The poetry of Schubert's day belonged in large part to the school of grief and longing, and, as Schubert set to music much of the poetry that came his way, naturally many of his songs are of that character, though, as a matter of fact, he was not always successful in writing gloomy music to gloomy words, and his music is nearly always better than the words he set it to. Occasionally he writes a gay song; sometimes, even in early youth, he writes a song of large passion—as, for instance, *Nähe des Geliebten*.

But it is evidently an error to judge Schubert's character by the character of the words of his songs. Whatever his limitations may have been in that regard, he was in no way limited in selecting themes for his instrumental pieces, and they are gay enough. The buoyancy of his youth is shown clearly in those pieces, his normal health, his freedom from sentimentality. Let us now give him credit for it.

He was not only a composer among great composers, he was also a man among men.

Variations

By the Editor-in-Chief

We have heard from numerous quarters about the Parsifal article we wrote in this column last week. Most of the communications were dissentive and argumentative, four agreed with us, and two vented themselves in abuse of the author. How abuse of oneself is going to improve Parsifal we fail to understand. The empty statement most often made was, "I admire (or love, or reverence) Parsifal, and I think it a great work." Which, of course, means nothing. Some persons like sweetbreads, tripe, and pumpkin pie, all of which we never eat.

Time flies except for those opera singers and orchestral conductors whose contracts have not yet been renewed for next season.

Interpretation is something that begins where technic leaves off.

An English exchange refers to Mischa Elman's "oily tone." That leads R. E. to comment: "Ah, ha! Did he, too, get some of those Sinclair bonds talked about so much in Washington just now? Perhaps we should refer to him hereafter as 'Mischa Oilman.'"

From the New York Sun:

THE INEVITABLE

Mary had a little dog,
It was a talky pet;
It found it had a voice, and then
Indorsed a cigarette.

"Melodious silence" is a D'Annunzio phrase which appeals to music critics at about this time of year.

Other expressions we liked were those of a Greenwich Village young lady who gave it as her view recently that Hindemith's music is "congealed lyricism," and Prokofieff's is "frightened idealism." A listener asked: "And what would you call Stravinsky's Rites of Spring?" The resourceful Villager, a bit of a humorist, was pat with her answer. "Percussed pantheism," she replied.

Sometimes an all-Chopin program is all Chopin except the performance.

Recently we came across the story again that Liszt hated Brahms because that composer had fallen asleep on one occasion at Weimar when the pianistic Altmeister was playing for him. Moriz Rosenthal is authority for the statement that Liszt bore Brahms no resentment, and he adds: "On the contrary, Liszt never ceased to acknowledge the enormous gifts and the colossal seriousness of Brahms. When, in 1884, in Weimar, I played for him the Paganini variations by Brahms, he exclaimed: 'They are much better than mine. But,' he added, 'they are written about twenty years later than mine and such a time means much in musical history.'

The State Legislature in Austin, Texas, turned over its chambers to Paderewski for his recital there. Maybe the legislators think that Paderewski still plays politics.

Italy's population rose 853,000 in the past two years. Toscanini is a great drawing card.

In Munich a tenor sued a music critic who wrote that the singer was too rotund to represent Lohengrin properly. The tenor won a verdict of \$150. We did not know that any music critic in Munich had \$150.

Jugoslavia never will become as great as its big brother, the United States, for instead of boasting about its bank deposits, its athletes, and its industrial mass production, the little Balkan republic actually takes a proud interest in its native composers and performs their works as soon as they are written. Two new nationalistic Jugoslavian operas were heard in Belgrade recently.

It is W. J. Henderson's opinion that Russians might understand but could not write jazz blues. Perhaps not. But Mr. Henderson should hear Dimitri Tiomkin play blues. We do not know his superior in that line. He raises it to the dignity of an

art. Tiomkin should put some blues on his next recital program in New York. By the way, he has just gone to Paris where he is booked in May to play Gershwin's Rhapsody in Blue.

JIG OF JAZZ

Black and gold Harlem, under the hot moon,
The saxophones beyond vermillion stairs,
Somewhere a sad horn moaning out a tune
Of the cotton fields, above a Jig of Jazz.
Black Rosie with her partner, in a blur
Of ebony and orange, rum and gin,
What Moon of Madness was the birth of her,
Child of the lotus and the violin?

Has she forgotten how the Mississippi
Flowed through her childhood, or the banjos played?
Under the southern stars her feet are dippy
With "She's my baby," dusky renegade,
Her silver shoes go mad, beneath her fan,
Moon-mad she leans and whispers "you're my man."

HAROLD VINAL, in New York Sun.

The Schubert bust in front of the master's Vienna birthplace was damaged not long ago by vandals. Korngold and Schoenberg have proved alibis.

Ethel Leginska tells us that nearly everyone tried to dissuade her from becoming an orchestral leader. "Now I have my answer ready for them," says Miss Leginska; "I am to conduct nearly fifty times next season."

PARIS, April 8, 1928.

Dear Variations:

Coming from a concert at the new "Salle Pleyel" some time ago, where a young pianist, Anton Bilotti, had played the third Beethoven piano concerto (and by the way, beautifully) I wandered into a bar and acquired an old-fashioned beer thirst. After laving the dry throat, I happened to glance over the bar and saw a sign,

B. B.
AND
B. B.

In more or less of a mental maze, I said to myself, "Am I seeing double? I can remember Bach, Beethoven, Brahms, but of the other three, (again to myself I said) maybe the fourth is Bilotti, the fifth (shades of Huneker) Beer, but the sixth I could not figure. But "O Tempora O Mores." On asking the colored bartender, he replied, "Oh, dat means Boston Baked Beans and Boston Brown Bread." Thus have the mighty fallen!

Yours truly,
LOUIS HAUSER.

New trade slogan for young violinists: "Made By Auer."

Revised maxim for some modernistic composers: "Genius is an infinite capacity for giving pains."

Tragedy in child life: "Just for that Tommy, I won't take you to the circus this afternoon. Now sit down and practice your piano."

Up to date proverb: Fugue, and you fugue alone; foxtrot and the world foxtrots with you.

Add to similes of 1928: "As important as the applause of friends at the recital of a debutant."

Motto for Metropolitan Opera artists seeking publicity: "In Guard we trust."

In a recent program of the New York Madrigal Club, there is an advertisement announcing a piano record of Sinding's "Hustle of Spring."

Says the Times of April 1: "Why anyone studies the bass viol is a mystery." Perhaps to keep from studying the tuba.

Did Shakespeare know about modernistic music? In A Midsummer Night's Dream he speaks of "the musical confusion of hounds and echo in conjunction"; and of "so musical a discord."

If any of our delinquent subscribers take the attached paragraph as a personal hint we cannot help it. It appeared as an editorial recently in a Wisconsin country weekly:

It is reported that one of the fastidious newly married ladies of the town kneads bread with her gloves on. This incident may be somewhat peculiar but there are others. The editor of this paper needs bread with his shoes on; he needs bread with his shirt on; he needs bread with his pants on; and unless some of the delinquent subscribers to

this Old Rag of Freedom pony up before long, he will need bread without a damn thing on, and Wisconsin is no Garden of Eden in winter time.

Statistics hounds like to figure out how many millions are spent annually in this country for music. Such figures mean nothing, however, until it is computed how the expenditures approximate as to the best music and the worst music. We fear the result of the calculation.

J. P. F. throws a dart, as follows: "I may be wrong, but I prefer the teachers of singing, to the singing of teachers."

M. B. H. communicates: "The New York Sun of April 5 has an amusing caricature of a chap who turned the combination dials on a safe, thinking he was working a radio. What did he expect to get, the song of the dollar?"

Stravinsky's Oedipus Rex was not liked in Vienna. The Viennese are strange people, what with their record for harboring and honoring such composers as Haydn, Mozart, Beethoven, Schubert, Brahms, Wolf, Mahler, Brahms, and Johann and Richard Strauss.

Carnegie Hall is not to be demolished, which keeps Sunday afternoons complicated for our music lovers.

Henry Ford, automobile wholesaler, has written a book called My Life and Work. We shall not read it, for what could it profit us to listen to a man who declared that he "would not give five cents for all the art in the world?"

LEONARD LIEBLING.

Tuning in With Europe

Europe will be alive with Schubert celebrations this year; in fact there is hardly a town that will not have at least its "festival concert," while Vienna, of course, will do itself proud with a nine days' festival in November. Meantime the most impressive—though unofficial—Schubert homage has taken place in Berlin, namely the six concerts by Therese and Artur Schnabel devoted entirely to the piano and vocal works of the master. In these six concerts (of which we were privileged to hear three) Artur Schnabel "re-created" eight of the piano sonatas, the Wanderer Fantasy and the entire set of Moments Musical. Therese Schnabel sang the three cycles, Die schone Müllerin, Die Winterreise, and Schwanengesang, besides about thirty of the most beautiful single songs. Her rendering of The Death and the Maiden, Du liebst mich nicht, and Der Musensohn—to mention only a few—was of extraordinary beauty; but the intensity of her expression, the constant rise of emotion and the sustained sense of tragedy in The Winter's Journey, sung without a break and without a single reference to music or words, is an achievement we shall never forget. As for her husband's performance of the piano works there is only this to be said: for a pianist ever to reject these works as unsuitable for concert performance would be ludicrous after hearing them interpreted like this. This is a revelation of a newly-found treasure which no serious minded artist can overlook. A more supremely enjoyable experience than Schnabel's reading of the D major sonata, opus 53, for instance, we do not recollect. It sent us away with every fibre of our being dancing a dance of joy.

This is the kind of homage an artist should bring to the greatest of the romantics, to the most gifted musical genius that the world has ever seen. But to "program" his music, and perform it perfunctorily "in memoriam," without rising to its exacting demands, is doing a disservice to his memory. In London there are already signs of a distressing habit of playing a couple of little Schubert pieces (mere chips from the master's workshop), or, worse still, bombastic Liszt arrangements—tasteless attempts at painting the lily—and marking them "In Memoriam." Surely a master who has written over a dozen great sonatas is worthy of occupying a whole program, or at best the major part of it, in this anniversary year. Either that, or hands off!

In Hamburg recently we saw and heard old Dr. Karl Muck. In conversation and appearance he betrays signs of age—he is sixty-eight—but in front of the orchestra he is still, (or almost) the same marvellous builder of climaxes, the same stickler for perfection. The Hamburg orchestra, which we last heard some six or seven years ago, has developed

out of all recognition under his leadership. It is a beautiful instrument, and gave as beautiful a performance of Mahler's lovely First Symphony as we have heard.

* * *

Talking to the doctor we reminded him of a previous conversation, in the good old pre-war days in Boston, when he told us that as conductor of the Boston Symphony he ranked as one of the Hub's two "uncrowned kings," the other being the president of Harvard. At that time he said it with a sardonic smile and that delightfully malicious twinkle of his eye; this time he said, "yes, that was so," with a serious, reminiscent look. What a difference fourteen years do make!

* * *

Cyril Scott, who some years ago published an autobiography entitled *My Years of Indiscretion* goes on proving that they are by no means over. Not long ago he entered the haven of matrimony (a very gorgeous one, with a sort of neo-Gothic furniture of his own design), and now is presumably occupied in practising what he preached, namely, that husbands and wives should not be jealous of each other, no matter what the provocation. His latest "indiscretion" is a book on the Influence of Music on History and Morals. In it he announces that Handel's music was responsible for the Albert Memorial, horse-hair sofas and other Victorian amenities, Chopin for the Pre-Raphaelite brotherhood; Beethoven for the erection of many charitable institutions; Schumann for the introduction of the Montessori system of child-education; and Wagner's Tristan and Isolde for the recent attempt at the unification of the churches. "This book," the "English Debussy" writes in his preface, "is likely to have a stormy reception." One shudders to think what will happen to the tea-cup.

C. S.

MORE CONCERTS

Five extra concerts above its previous schedule are to be added next season to the course of the Society of the Friends of Music. Artur Bodanzky, who has been its conductor since 1916-17, will continue to function in that capacity. It is understood that the five extra concerts will be repetitions of programs for which the demand has in the past exceeded the seating capacity at Town Hall. The Society of the Friends of Music covers a field entirely its own by devoting itself principally to great music which is rarely heard, and particularly to music that requires the services of a chorus. Some notable performances have been given by the S. F. M., especially of works by the classical masters. All the productions of the association are approached in the most serious spirit and the standard of musicianship has been consistently high under the scholarly direction of Artur Bodanzky. The S. F. M. chorus now is one of the best of its kind, under the excellent training of Stephen Townsend. A drive for funds to aid the further development and extension of the activities of the S. F. M., has been started by its sponsors, headed by Mrs. J. F. D. Lanier, and the response on the part of New York music lovers of means should be generous. The S. F. M. is a purely artistic enterprise with no ambition or desire for financial profit.

BEECHAM'S BRIGHTER HANDEL ATTRACTS ROYALTY

For the first time since the beginning of their reign the King and Queen of England have honored the Royal Philharmonic Society with a visit. A beautiful gold-printed program informed His Majesty that he is the chief patron of the Society, which may have surprised him. The reason of the visit was, however, not an orchestral concert, but an oratorio, Handel's Solomon (revived by Sir Thomas Beecham in the course of his "Brighter Handel" campaign). This consists of restoring some of the best Handelian but less "sacred" features of the score, of giving the orchestra its just share in the entertainment and speeding up the tempi generally. Whatever the merit of the performance it is something for Sir Thomas to have gotten royalty into the Queen's Hall, if only on the pretext that the music was sung according to the manuscript in the King's private library. A few such visits would do more to give music in England a new lease of life than a very large endowment. And that, one would think, is worth two hours of royal sacrifice a year.

A FITTING TRIBUTE

The resolution spread upon the minutes of a recent meeting of the executive committee of the National Association of Organists is a fine and deserving tribute to Rodman Wanamaker. Not only was

Mr. Wanamaker a patron of the organ but he was also a patron of other branches of the art of music as well. His collection of string instruments is famous, and the concerts given by him both in the Philadelphia and New York stores by celebrated organists and other great artists are unique in the annals of the department store business. It seems certain that the policy inaugurated by John Wanamaker and continued by his son will last as long as the stores themselves last.

BACH'S ST. MATTHEW PASSION

At the tail end of a season which has produced an unusual wealth of good choral music and the presentation of several masterpieces of that kind, came Ossip Gabrilowitsch with his Detroit Symphony Orchestra, the allied Detroit Symphony Choir, the Orpheus and Madrigal Clubs of Detroit, and the Boy Choristers of St. Thomas' Episcopal Church of New York and gave New Yorkers two performances of Bach's immortal St. Matthew Passion which made the Easter season of 1928 a memorable one.

Of the five Passions which Bach wrote (the scores of two have been lost) none equals the St. Matthew Passion in grandeur and dramatic intensity. First produced with scant success in 1729 at the St. Thomas Church in Leipsic, of which Bach was the cantor, the work was revived by Mendelssohn one hundred years later in Berlin. Mendelssohn, who conducted the performance, made the only known allusion to his Hebraic origin when he said, "It was a Jew who restored this great Christian work to the people." The Passion was next given in London at Easter in 1854, and twenty years later Boston had the distinction of giving the first American production. Mr. Gabrilowitsch, as conductor of the Detroit Orchestra, brought it out there in March, 1926, and repeated it twice during Holy Week of last year. He has now produced it five times in all, each time with extraordinary excellence and success.

In addition to his distinguished services in preparing and conducting these performances Mr. Gabrilowitsch has edited and abridged the original score, producing a version that has been unanimously pronounced the best and most suitable for audiences of the present day. While reducing the length of the gigantic work from four and one-half to two and one-half hours, he has, with fine musicianship, impeccable taste and keen judgment contrived to preserve its continuity and dramatic force and climax in full measure—an achievement quite in line with his many other eminent contributions to what is best in music.

Much praise is also due the three hundred Detroit singers, who, nominally all amateurs, sacrificed their time and business interests to make the trip to New York, from which they derived no monetary gain. This spirit is a glowing testimonial to the status of real music among the cultured people of our nation, and a part-explanation of America's prominent place in the musical world of today. To Victor Kolar, associate conductor of the Detroit Symphony Orchestra, whose particular work is the training of the Symphony Choir of 220 voices, too much credit cannot be given for the splendid singing of the organization. Its work in the Bach Passion was characterized by a smoothness, precision, purity of intonation and tonal beauty remarkable in such a large body of singers. It spoke much for Mr. Kolar's musicianship and ability to handle big musical forces.

The eighty boys from St. Thomas' also acquitted themselves signal well in their part, which, if small, is one of the most impressive moments of the Passion. The young choristers are the musical wards of Dr. T. Tertius Noble, whose ability as a choirmaster is well known. Further praise must be given to Charles Frederic Morse, director of the Detroit Orpheus and Madrigal clubs, the soloists, Margaret Matzenauer, Richard Crooks, Reinald Werrenrath, Fred Patton and Chandler Goldthwaite, organist, who played the organ part written by Mr. Gabrilowitsch from indications in the Bach score.

To Detroit, the progressive city of the Middle West, much honor for making it possible to send a musical crusade to New York, which in beautiful music, beautifully sung and played, gladdened the hearts of thousands during lovely Easter tide—and incidentally showed us here in the East that we cannot afford to rest in self-sufficiency if we would keep pace with our Western brothers—and sisters.

WHAT PRICE ARTIST?

What determines an artist's price? Pablo Casals, who recently reappeared in Berlin for the first time in years, is said to have received a fee of 8,000 Marks (\$2,000) a concert, which is considerably more than any cellist, no matter how great, would be likely to receive in New York. Even in London,

where Casals is a demi-god, he commands less than half the reported Berlin fee, and in Paris probably half of that—not to mention his native Spain, where he represents the incarnation of music itself. Any other commodity, or luxury, or even a tangible work of art, has an approximately equal world price, except as it is influenced by customs tariffs and carriage charges. But a musical interpretation, which is free from tariffs except as they influence the artist's own living, seems to have a different value in every country of the world. It would be reasonable if the price were regulated by the size of the hall or the audience, but the Berlin Philharmonic is considerably smaller than New York's Carnegie Hall. Nor, apparently, is it a case of supply and demand, for Casals surely is sufficiently in demand to fill the halls wherever he goes. Can it be that there is another interpretation of that economic law—which measures, not how many people demand a thing, but how much they demand it? In other words—the more appreciative a public the more it has to pay?

MOOD PROGRAMS

Very recently two artists gave a joint recital at Town Hall with a program arranged upon lines perhaps not exactly unprecedented, but at least unusual. The artists were Haynes, tenor, and Salzedo, pianist, and the program was entirely in the modern French idiom. Most of the songs were by French composers and those that were not were so strongly influenced by the modern French school that there was no break in the continuity of the mood.

Artists generally seem to feel that programs must be made in such a manner that there will be a little to satisfy every variety of individual taste. Instead of seeking unity with its cumulative effect, they seek variety, only perhaps finding a certain spirit of unity in the groups, an old classic group, a German group, a French or Russian group, and generally, to end, an English group. This plan has become almost an established formula with song recitals, and there is rarely any relief from it. Perhaps artists are right. But is it not just barely possible that the idea of maintaining throughout a performance a single mood would find favor with the public?

In opera it has not by any means been proved that grave and gay must alternate, although that is the tradition. The opera writer is told to avoid monotony at any cost, yet the greatest operas have a solidity of unity that is extraordinarily impressive. Such works as *Tristan* or *Pelleas* owe their strength undoubtedly to the fact that the tragic mood is felt at every moment from beginning to end. That it is possible to carry out the same thing in recital was shown clearly enough by Haynes and Salzedo.

SOLVED AT LAST

The cable which Richard Strauss sent to the American press last week clarifies the situation regarding the creation of the title role in the latest Strauss opera, *The Egyptian Helena*. Strauss plainly states that the role was conceived by him for Mme. Jeritza, and that Mme. Rethberg is to sing the initial performance in Dresden because Mme. Jeritza was prevented from singing in Dresden by insurmountable difficulties. The opera is to be given in Dresden early in June and in Vienna with Mme. Jeritza in the title role a few days later. There is obviously more behind this than appears on the surface. The opera will be sung at the Metropolitan Opera House next season with Mme. Jeritza in the title role.

"THE PHILHARMONIC"

No one can predict—although several have tried—what the results will be of the Philharmonic-New York Symphony merger. There is some foolish sentimentality in certain quarters over the passing of the N. Y. S. O., but the display of feeling has no artistic justification. So long as New York gets first class symphony concerts it does not matter which orchestra gives them, who conducts it, or what the organization is called. One prediction may be made with certainty. Although the "new" body is to be called the Philharmonic Symphony, the public will continue to speak of it as "the Philharmonic."

OUR GUESS

The MUSICAL COURIER now takes a guess at the probable location of the new Metropolitan Opera—and maybe it is more than merely a guess. At any rate, remember this paragraph when the definite and final site is announced. The Metropolitan Opera House of the future will be situated on the present plot of the Century Theater, at Central Park West, near Columbus Circle.

Metropolitan Opera

(Continued from page 29)

setting. Throughout his entire career he gathered folk tales and moulded them into music dramas. As a result we have *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *The Nibelungen Ring*, *Tristan* . . . and *Parsifal*. Had *Parsifal* been Wagner's only work in this genre one might have wondered whether it was inspired by religious fervor; as it was merely the culmination of a glorious career, it really seems unnecessary to delve into Wagner's motives. It would seem certain, however, that the chief of his motives was his belief that the old tale would make good dramatic material. He felt that the drama of *The Passion* would make good operatic material, but hesitated to use it—and so decided upon *Parsifal*.

Having so decided, his amazing dramatic and musical genius was called into play, and made of it what it is—for all the world to see and hear who have eyes to see and ears to hear—and they are many, as witness the great audiences (and especially the valiant standees) which gather for its enjoyment (presumably it is enjoyment that brings them there, for it is hardly conceivable that they view it as a form of penance!).

Also, in making this great work, Wagner made the greatest dramatic role (operatic or otherwise) ever created—that of Amfortas—and in his interpretation of it he wrote the most powerful music he ever wrote in all of his long life. He also gave Clarence Whitehill the greatest of all of his great roles, and Whitehill has made the most of it. This moving impersonation could not be better done than Whitehill does it. The dignity of his acting, the passion of the grief, suffering and penitence of Amfortas as Whitehill gives them to his audience is unsurpassed. His interpretation has become a classic and will remain a model for the interpretations of the future.

As the characters are listed on the program, Titirel follows Amfortas, and one cannot be too lavish in the praise of Gustafson as he sang these brief measures on this occasion. His voice is of lovely character, and he interprets the music devotedly.

Gurnemanz was allotted to Bohnen, who succeeded in making the role interesting simply by making it as Wagner intended it:—human, kindly, benevolent, impatient (of Parsifal's stupidity), angry at times, but always the kindly, human old priest.

Laubenthal was the Parsifal, and he looked the part—which is highly important. He also sang the music understandingly, and his acting was excellent. He made one feel the character of the young and ignorant boy who kills the sacred swan without consciousness of wrong-doing, and the gradual awakening of pity, which is to be his guiding star in all his future life.

The Klingsor of Schuetzendorf was forceful but not original or especially notable for its appearance of sincerity. One scarcely felt that the role was fully understood or made the most of. Gertrude Kappel was at her best as Kundry. In the flower scene she was impressive and in the other scenes her dramatic instinct was to the fore, and the great art to which New York audiences have become accustomed during this season was evident and moving. It is said that she is even more impressive in the entire role in Germany, where the stage "business" is what she is accustomed to, and where, also, the tempi taken by the conductors are more to her taste. This is as may be.

Bodanzky conducted, for the most part magnificently, but there were moments where the speed of his tempi were unorthodox to say the least of it. Especially was this so in the march, the majesty and magnificence of which were not what they should have been. Also in some of the music of the long duet in the second act between Kundry and Parsifal the tempi seemed unnecessarily accelerated. However it is unwise to be hypercritical, and on the whole Bodanzky's direction of the work was splendid. But the bells (from where this reviewer had his seat) were almost wholly inaudible, and the choruses behind the scenes almost equally so.

But, after all, those matters sink into insignificance so entirely are they overshadowed by the magnificence of the work itself. One sits enthralled throughout the long performance, the emotions so played upon by Wagner's genius that critical comment is almost forgotten. One would like to see a perfect rendition of this perfect creation, but even with less than perfection the work holds its supreme beauty and weaves its magic spell.

F. P.

MADAME BUTTERFLY, APRIL 6

The regular Friday evening subscription performance brought Madame Butterfly, with Maria Mueller as Cio-Cio-San, Frederick Jagel as Pinkerton and Antonio Scotti as Sharpless. These three, aided by other able members of the company in the minor roles, gave an interpretation of Puccini's touching opera that was in all respects on a par with the high Metropolitan standard of the season.

Miss Mueller's Butterfly presents many admirable features; vocally the part gives her opportunity to display the lyric beauty of her voice which is capable of much dramatic inflection her portrayal lacks nothing of the sweet plainness and naive grace of the little Japanese mother. Her only fault—and that is not her fault—is, that she is not quite as diminutive as one could wish Cio-Cio-San to be.

Mr. Jagel's fine vocal qualities were in abundant evidence and his acting of the part of the faithless naval officer was all that could be desired. Scotti's familiar consul had all the Scottian fine points. Mr. Belezza was an able conductor.

MADONNA IMPERIA AND LE COQ D'OR, APRIL 7

That enjoyable new double bill, *Madonna Imperia* and *Le Coq D'Or*, was given for the last time this season at the Saturday matinee. There was a capacity audience on hand and a festive spirit prevailed, no doubt due to Easter. Maria Mueller and Frederick Jagel again sang the parts of the Madonna and Filippo with signal success. Pinza and Wolfe re-appearing in their former parts. Philine Falco and Mildred Parisette made an effective touch with their fresh voices as the maids, while Serafin gave the score a luminous reading.

Marion Talley's voice was heard as the Princess in the Rimsky-Korsakoff opera and she gave an excellent account of her artistry, winning much applause. The rest of the vocal cast was the same as before, engaging the services of

MUSICAL COURIER

Pinza, Alcock, Diaz, D'Angelo, Paltrinieri, Reschigiani and Guilford. Of the dancers, Galli, Kosloff and Rita La porte shared in first honors. Bamboschek conducted.

GIANNI SCHICCHI AND HAENSEL AND GRETTEL, APRIL 7

A double bill was offered for the final performance of the week, Gianni Schicchi and Haensel and Gretel being presented with familiar casts. In the former opera, Grace Moore made a very attractive Lauretta. She was in excellent voice, and scored especially with her singing of the Oh Mio Babbino Caro aria. Armand Tokatyan's beautiful tenor voice was heard in the role of Rinuccio, and Giuseppe De Luca was a convincing Gianni Schicchi, both vocally and histrionically. Bellezza conducted.

Under the spirited direction of Giuseppe Bamboschek, the melodious music of Haensel and Gretel was delightfully presented by the principals, chorus and orchestra. Editha Fleischer and Queenie Mario well merit the enthusiastic reception given them in the title roles, and Dorothea Manski duplicated her imitable impersonation of the Witch. Others in the cast who gave able support were Henriette Wakefield, Gertrude; Dorothea Flexer, the Sandman; Charlotte Ryan, the Dewman, and Gustav Schuetzendorf, Peter.

SUNDAY NIGHT CONCERT, APRIL 8

The next to last Sunday night concert at the Metropolitan brought forth a feature audience, whose enthusiasm knew no bounds. There were, however, three changes on the program owing to illness. Mueller, Branzell and Whitehill were taken by Ryan, Telva and Picco, all of whom acquitted themselves splendidly. Others appearing were Misses Morgan and Moore, both in excellent voice, and Johnson, Tokatyan, Tedesco, Malatesta, De Luca and Bohnen. The program was a varied one and Giuseppe Bamboschek conducted.

The Real Franz Schubert

(Continued from page 8)

creations from the housetops, but a very special and noble kind of pride. When in the last year of his short life he wrote to Schott, he mentioned that he had written a symphony (he had written eight), "only that you may see that I am striving for the highest in my art," we may be sure that he understated the circumstances with a purpose. The symphony was the great C major, or the "heavenly lengths," which the Society of the Friends of Music had pronounced too difficult to play.

The letter to Kupelwieser also proves another thing—that Schubert, far from pouring out his inspirations at random, worked along a very definite plan. In his youth he had perfected the romantic German lied, not, indeed, in a flash of intuition, but after months or years of experimental imitation of classic models. Then, at the incredible age of seventeen, he was able to abandon these models and create a new and wholly original style. He followed a similar process in his sonatas. He now attacked chamber music combinations with the deliberate intention of "blazing his path to the grand symphony." He attained his ideal in the last year of his life, and it is idle to speculate what he would have done had he lived to a normal age. Into that short span of fifteen creative years Schubert crowded a

I See That

Beginning this issue and continuing in two succeeding ones the MUSICAL COURIER is publishing an unusual pictorial biography of Franz Schubert, as well as interesting articles concerning that composer's life and works.

The Concertgebouw, Amsterdam, is about to celebrate its fortieth anniversary.

The German Musicians and Teachers' Congress will hold its annual meeting in Darmstadt the first part of October. Moussorgsky's Boris Godounoff is to be produced at Covent Garden this season with Chaliapin in the title role.

Henry Hadley's oratorio, *The New Earth*, was given its Boston premiere by the Handel and Haydn Society on Easter Sunday.

Willem Van Hoogstraten was honored at the University of Oregon.

A piano concerto by Prince Alexander von Hesse was warmly received in Frankfort, Germany.

The programs of the Music Supervisors' National Conference, to be held in Chicago from April 15 to 20, are printed in this issue of the MUSICAL COURIER.

Sol Hurok has announced that a six day classic dance festival in memory of Isadora Duncan will be held in October.

Leo Blech will conduct several operas at the Munich Opera Festival this summer.

Cyril Scott has written a book on the Influence of Music on the History of Morals.

The Cleveland Orchestra, under Sokoloff, is to give several concerts with dance accompaniment at the Manhattan Opera House, New York, the first part of May.

The San Francisco Symphony Orchestra played a new symphony by F. W. Warneke.

Seven new compositions will be given their world premieres at the Tonkunstlerfest in Berlin.

De Pachmann's first recital in Berlin in twenty years proved a sensation.

Oscar Saenger will conduct a five weeks' master class at the American Conservatory of Music Summer School in Chicago.

Giuseppe Mulè's new opera, *Dafni*, had its world premiere at the Royal Opera in Rome.

Rene Devries has written an interesting article on American reactions to opera in English.

The Danish Society of Musicians celebrated its twenty-fifth anniversary.

The Trenton Choral Art Choir gave an excellent performance of Dvorak's Stabat Mater.

Bruno Walter's conducting was an outstanding feature of a production of Mozart's Figaro at Weisbaden, Germany.

Ethel Leginska conducted the Woman's Symphony Orchestra of Chicago through an all-Russian program which included a concert version of Eugene Onegin.

News Flash

Argentina Scores in Paris

(Special cable to the *Musical Courier*)

Paris.—Argentina, great Spanish dancer now appearing at Opera Comique, phenomenal success at Pleyel Hall, seating 3,000. Hundreds refused admission. Ten encores demanded. D.

long life's work, and his own words that we do not leave this earth until we have fulfilled our mission has the quality of a prophecy.

We may be certain that, whatever the world thought of him, Schubert was conscious of his great call; and when his departing spirit cried out for Beethoven it was at last ready to grip the hand which he never touched in the flesh.

Mordkin with Pennsylvania Grand Opera

Mikhail Mordkin, well-known dancer, will participate personally in the performance by the Pennsylvania Grand Opera Company at the Metropolitan Opera House, Philadelphia, on Wednesday evening, April 18, by appearing in the ballet in the presentation of the Moussorgsky opera Kovantchina. Preceding the opera, the Dance of the Pyrenees, by the late Mrs. Celeste de L. Heckscher, will be played by the orchestra.

Hadley's Works Performed

Henry Hadley played his Quintet for strings and piano with the New York String Quartet at the Bohemians monthly soirée on April 2. He conducted his tone poem, *The Ocean*, in Boston, Easter Sunday afternoon in Jordan Hall. The same day his oratorio, *The New Earth*, was presented in Symphony Hall, for the first time in Boston, by the Handel and Haydn Society.

Mannes Tendered an Ovation

David Mannes was tendered an ovation at the close of the final concert for this season at the Metropolitan Museum of Art. An audience of ten thousand heard a program which included works by Goldmark, Schubert, Liszt, Wagner, Moussorgsky, Bruch, Tschaikovsky and Pierne. The Mannes concerts at the museum this year have been a tremendous success, with a total attendance of 65,000 people.

Institute of Musical Art Recital

The tenth Artists' Recital of the season at the Institute of Musical Art was given on March 28 by Rhea Silberta, pianist, and Lyn Donaldson-Mittell, soprano. A miscellaneous program was rendered, including several modern works, among which were Whithorne's *Pell Street* and a *Fantasie Ballade* by Silberta.

Martha Baird, American pianist, was heard in Berlin. Smetterlin was received with enthusiasm at his Dublin recital. A Requiem, the composer of which is thought by many to be Josef Haydn, has been discovered in Germany.

Van Hoogstraten, Molinari and Coates will conduct at the Lewisohn Stadium, New York, this summer.

The presidency of the International Exposition of Venice has offered prizes for a symphonic prelude for band instruments.

Argentina appeared in a dance recital in Paris, before 3,000 people.

Three of the four guest conductors of the St. Louis Symphony next season, will be Oberhoffer, Molinari and Eugene Goossens.

Mills College in Oakland, Cal., is to give a two-day music festival through the generosity of Elizabeth Sprague Coolidge.

Gabrilowitsch conducted two memorable performances of Bach's *St. Matthew Passion* at Carnegie Hall, New York.

Victor Wittgenstein plans to tour the principal universities and colleges of this country next season, giving lecture-recitals.

The Goldman Band concerts at New York University and on the Mall in Central Park will begin on July 11.

Norah Drewett and Geza de Kress are to spend most of the summer teaching in Vienna.

Mahler's eighth symphony was heard in Berlin under the direction of Dr. Heinrich Unger.

Guy Maier was one of the speakers at the ninth annual conference of the Alabama Music Teachers' Association.

Vienna is to have an International Music Archive where music and all things pertaining to the tonal art the world over will be found.

Students of M. Kussner, former assistant of Leschetizky, will take part in a two-piano recital at Washington Irving Hall on April 21.

Parsifal was given its annual performance at the Metropolitan.

Obituary

MRS. WILLIS E. BACHELLER

Word has been received of the death in Los Angeles, Cal., of Mrs. Willis E. Bacheller, who worked with her husband, tenor, as vocal instructor in New York from 1898 until his death in 1911. Both were from Maine, meeting as fellow-students in Kents Hill, Maine, marrying in 1892, and first locating in San Francisco. In 1925 Mrs. Bacheller married Melvin P. Dalton, a family friend, removing to California, where his business interests were centered. An only son by her first marriage, Paul F. Bacheller, survives.

April 12, 1928

Chicago Opera-Goers Hear Figaro and Carmen in English

Local Composers and Singer Featured on Symphony Program—René Maison in Opera Next Season—Schumann-Heink, Rosa Linda, Cara Verson, Boza Oumirossoff, Ella Spravka and Others Give Recitals

MME. SCHUMANN-HEINK IN BENEFIT CONCERT

CHICAGO.—Mme. Schumann-Heink gave a song recital for the benefit of old St. James Church on April 1 at the church. A capacity audience applauded the famous contralto in a program of familiar numbers.

ELLA SPRAVKA AND BOZA OUMIROFF

Bohemia is greatly indebted to Ella Spravka and Boza Oumirossoff for their efforts in behalf of its music. They utilize every opportunity to bring it to the fore in recital and in the studio, and their lecture-recitals are proving a source of enjoyment as well as enlightenment. A large gathering listened with keen interest to the joint recital which Mme. Spravka and Mr. Oumirossoff presented in the lounge of the Cordon Club, On April 1.

Mme. Spravka's brief but comprehensive talk on Bohemian folk song outlined its development from the earliest and simplest forms down to the present day musical literature of Czechoslovakia, which now embraces Bohemian, Ukrainian and Czech music. It was thoroughly enjoyable, for Mme. Spravka is not only an interesting and well versed speaker, but her graciousness and charm of manner fascinate her audience. Mr. Oumirossoff sang several groups of songs in his native tongue with a voice of the quality and range, finished artistry and musical intelligence. It was a wholly enjoyable recital by two gifted artists. The audience left no doubt as to its pleasure.

WOMAN'S SYMPHONY DOES EUGENE ONEGIN

Ethel Leginska chose an entire Russian program for the Woman's Symphony Orchestra's concert of April 1, at the Goodman Theater, bringing it to a stirring close with Tchaikovsky's Eugene Onegin in concert form. A clever show-woman, a keen musician and artist, Mme. Leginska knows how to hold the attention of an audience. Throughout the program, which comprised Glinka, Stravinsky, Rimsky-Korsakoff and Tchaikovsky numbers, she and her orchestra presented stirring readings and completely captivated the listeners. The soloist was Rosa Linda, a gifted young pianist, who gave the first Chicago performance of Stravinsky's Concerto for Piano and Orchestra.

In the cast of Eugene Onegin special mention must be made of the praiseworthy singing of the tenor, Arthur Phillips. His beautiful voice rang out clear and true in the various passages and he scored heavily with the audience. Tatiana was sung with marked ability by Ruth Blank, a gifted soprano.

OPERA IN ENGLISH

It is pitiful that the audiences throughout the second week were not any larger than those on hand during the first of the four weeks' season of the American Opera Company at the Studebaker. The Marriage of Figaro was given on Monday, Tuesday, Wednesday and Thursday and Carmen occupied the boards the balance of the week.

Exaggerated praise often works as a boomerang, and though the work of the company as a whole was excellent, over-praise may have kept many of our music-lovers away.

The days of Barnum are no more and it is said that during the first week of the season \$8,000 was lost. At that rate the Chicago season will cost close to \$32,000. The

Chicago Civic Opera loses less than half a million during its season and a great part of the loss is due to the rental of the Auditorium by the year.

VISITORS AT THIS OFFICE

Practically all the stars of the Chicago Civic Opera paid a call at this office before departing for Europe. Antonio Cortis left for Naples, where on April 20 he will sing Cavaradossi in La Tosca.

René Maison, the popular French tenor, has been signed up for the entire next season. While he appeared in only a few performances in Chicago, his success on the tour has made it imperative for the management of the Chicago Civic Opera to engage him for the whole season of 1928-29.

Henry G. Weber and his mother are on their way to Milan.

Rosa Raisa and Giacomo Rimini left Chicago on April 7, going direct to their home in Verona, where the couple will look forward to the visit of the stork early in August.

Charles Lauwers, who has just been made first French conductor of the Covent Garden season, has been re-engaged for the tenth consecutive season by the Chicago Civic Opera.

Several other members of the company called on us, but unfortunately we were not at home.

CARA VERSON PLAYS FOR MUSICIANS' CLUB

Cara Verson, who has made a special study of the compositions of the modernists, presented a group by Bartók, Szymanowski and Scriabin before the Musicians' Club of Women on April 2. She met with her customary success and was heartily applauded by the musical audience.

BARRE HILL SINGS

The program given under the auspices of the Chicago Woman's Aid on April 3, at the Studebaker enlisted the services of that popular baritone, Barre Hill, and the Zukovsky String Quartet. Since no tickets were received at this office, the concert cannot be reviewed.

OPERA CLASS AT CHICAGO MUSICAL COLLEGE HEARD

Isaac Van Grove's opera class at the Chicago Musical College presented the first and third scenes of Humperdinck's Hansel and Gretel at Central Theater on April 1. The cast included Kathleen Powell, Lorena Anderson, Constance Eberhardt, who lent her fine voice and talent in the dual roles of the Mother and the Witch, Robert Milstead and Lydia Mihm.

Esther Stoll, former pupil of Herbert Witherspoon, has signed a two year contract with the opera company at Breslau, Germany.

Margaret Fried, violin pupil of Leon Sametini, is soloist with the A. Louis Ensemble, now playing at several Chicago theaters.

Nancy Berg, dramatic soprano, pupil of Mme. Arimondi, was soloist at the opera house at Forest Lake, Minn., on April 5. She was also soloist at the St. Paul First Baptist Church on April 6, at the special Good Friday and Easter Services. On Easter Sunday Miss Berg was soloist at the Forest Lake Christian Church.

Howard Chase, organ pupil of Henry Francis Parks, has

been made first organist at one of the leading theaters in Springfield, Ill.

Ralph Dobb, pianist, pupil of Alexander Raab, and Marshall Sumner, pianist, pupil of Edward Collins, have been engaged to play at two concerts by the Los Angeles Symphony Orchestra at Hollywood Bowl with Percy Grainger conducting.

Mme. Libushka Bartusek, in charge of the dancing department, arranged and personally directed a colorful fashion revue for Cherry Blo at the Fine Arts on March 25. Among the participants in the program were: Helena Strakova and Dennis Grant, of the professional class, and Ruth Anna Hruba, Jean Hruba, Mary Lou Wentz, Pearl Gross, Marjorie Jane Angerer and Charlotte Bond, of the Junior department.

Ruth Anna Hruba, of Mme. Bartusek's dancing class, was solo dancer before the Ladies' Auxiliary of the Bohemia Club on March 1, and for the Longfellow Woman's Club of Oak Park on March 7.

HENIOT LEVY'S PUPILS IN RECITAL

Several talented students were presented by their prominent teacher, Heniota Levy, in recital at Kimball Hall on March 31. The recital was one of the regular Saturday afternoon affairs given by the American Conservatory of Music and enlisted the services of Beatrice Eppstein, Mrs. Willits, Ruth Stamm, Virginia Cohen, Elaine Burgess, Blenda Stern, Hazel Johnson, Gloria Fiske, Evelyn Hessel and Harold Reever. They played numbers by Chamade, Padewski, Schumann, Brahms, Schubert and Saint-Saëns with the fine artistic finish and musical understanding always in evidence when Heniota Levy pupils play.

A YOUNG DURNO PUPIL HEARD

Jeannette Durne has brought out many talented students and her artist-pupils are busy in the concert field making names for themselves and reflecting credit upon their able mentor. On March 31, little Ruth Nichols, a talented eight-year-old, furnished the program in the Child Artist Series at Lyon & Healy Hall. Unusually gifted, little Miss Nichols has been conscientiously taught and with further development along the same sane lines should be heard from in the future.

HANS HESS PUPILS IN NOVEL PROGRAM

Not only does Hans Hess develop fine cellists but he is ceaseless in his efforts to bring the cello to the fore as a solo instrument. He has brought out many finished artists who have gone forth into the professional field as soloists and with orchestras. Most of the orchestras in Chicago have engaged Hans Hess pupils to head their cello departments. Recently he presented a number of his advanced pupils in an unusual program—unusual in that there were numbers for four and for eight cellos, besides some for two cellos and piano. It is not often that such programs are presented, and the enthusiasm of the capacity audience spoke success for this one. Beulah Rosine and Lyle Downey with Lavinia Thorkelson at the piano played Theriot's Theme and Variations. A cello quartet made up of Catharine Adams, Hortense Cramer, Arnold Cohen and John Horn, played the Volkmann Waltz Serenade and Grell's Adagio. Lyle Downey, Barbara Hilldrea and Barbara Sneath, with Howard Hanks at the piano, gave Popper's requiem for three cellos and piano, and a cello octette, comprising Barbara Hilldrea, Barbara Sneath, Catharine Ames, Hortense Cramer, Arnold Cohen, John Horn, Wynn Cronk and Lyle Downey, offered Poortent's Chant de Nuit.

AMERICAN CONSERVATORY NOTES

Harry Conel, tenor, artist pupil of Karleton Hackett, appeared in joint recital with Evelyn Conel, soprano, in Lyon and Healy Hall on April 10.

The engagement of Josef Lhevinne to conduct a master class in piano at the Conservatory this coming winter has attracted a great deal of attention among professional pian-

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ists, artist students and teachers throughout the country. Already a large part of his teaching time has been reserved. Mr. Lhevinne will give two free scholarships to be awarded by open competition.

Recent appointments secured by pupils of the Theatre Organ Department are: Russell Warren, Lorraine Theatre, Hoopston, Ill.; Fostine Fox, Lyons Theatre, Lyons, Kas.; Kenneth Cutler, Parthenon Theater, Hammond, Ind.; Harold Cobb, United States Theater, Chicago; Myrna McNeill, Lyons Theater, Lyons, Ill.; Forrest Stump, feature organist, Salem Theater, Dayton, O.

Mae Willems, soprano, artist student of the Conservatory, was engaged as soloist for the Palm Sunday and Easter services in Bethlehem Evangelical Church, where Clarence Loomis of the faculty is organist. On Palm Sunday Miss Willems sang Mr. Loomis' "The Palms of Jerusalem."

Thalia Rice, who secured her Bachelor of Music Degree in violin, class of 1926, after studying with Jacques Gordon, is head of the violin department of Kidd-Key Conservatory, Sherman, Tex., and is also teaching harmony, theory and history of music.

Albert Scholin, who holds the Bachelor of Music Degree from the American Conservatory, is organist and choir-master at the First M. E. Church at Waterloo, Ia., and is also conducting a most successful private studio.

CHICAGOANS FIGURE ON SYMPHONY PROGRAM

Chicago had several reasons to take pride in its musical fraternity at this week's Chicago Symphony Orchestra concert, for on the program there was Eric DeLamarter's setting of Psalm CXLIV, with Barre Hill singing the baritone part, and the composer conducting, and Sowerby's Medieval Poem. There was also a novelty by Respighi called Church Windows to add to the solemn enjoyment of the Good Friday and Easter program.

Both DeLamarter's and Sowerby's numbers are religious drama in noble form, both colorful and imaginative. DeLamarter conducted with verve and precision and composition and composer received the full approval of a delighted audience. In Barre Hill the solo had an admirable interpreter, whose splendid voice and exquisite art, clear enunciation and beautiful tone added much to the success of the number. He, too, was feted by the listeners.

Respighi's four symphonic impressions, Church Windows, is a highly effective display piece, skillfully wrought and gorgeously colored. There were also Rimsky-Korsakoff's The Russian Easter Overture, and excerpts from the third act of Parsifal. A most befitting program, reverently and nobly played.

MRS. HERMAN DEVRIES PUPIL WINS PRAISE

Another pupil from the class of Mrs. Herman Devries to be heard from is Virginia Auyer, contralto, who sang in the Young American Artists Series at Fine Arts Recital Hall on April 5. Unusual vocal gifts, which have been carefully trained, give much promise for the future of this young singer, who should go far along the road of success.

BUSH CONSERVATORY NOTES

Beatrice Burgeson, soprano student of Emerson Abernethy, was soloist at the Sunday service of the Messiah Lutheran Church on March 25. Miss Burgeson and Paul Carlstedt, tenor, also from Mr. Abernethy's studio, sang The Seven Last Words by Dubois at the same church on April 1. Clarence Swanson, baritone, also a student of Mr. Abernethy, sang Olivet to Calvary at the Swedish Mission Church on Easter Sunday.

Helen Fouts Cahoon, soprano, gave a recital at the Musical Guild on March 25.

Katherine Cunningham, soprano, former student of Bush Conservatory, has been singing with the Lucy Gates Opera Company during the past season and at the present time is filling an engagement at the Paramount Theater, Salt Lake City, Utah.

Jane Wilson, of Sandoval, Ill., and Charlotte Holt of Salem, Ill., voice pupils of Bush, were soloists at an informal tea in honor of Senator Daley and Committeeeman Runkel at the Ambassador Hotel, on April 1. Albert McMachin accompanied the young ladies in song recital and played the Brahms G minor Rhapsody, in which he scored great success.

Esther Alice Sapp, formerly Esther Alice Green, artist pupil of Mme. Spravka, recently scored a pronounced success in a piano recital at Drury College, Springfield, Mo.

John B. Sapp, artist pupil of Richard Czerwonky, recently presented his pupils in recital at the Thompson Hall, Drury College, Springfield, Mo.

Members of the Delta Omicron National Musical Sorority at Bush Conservatory gave an informal reception on March 30 for Harold von Mickwitz, pianist, and Bruno Esbjorn, violinist, following a delightful program played by these fine artists. Edgar Nelson, president of Bush Conservatory, Edgar Brazelton, Dean of the Normal Department, Arthur Middleton and many other faculty members were present at the reception.

JEANNETTE COX.

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What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Curtis Quartet, March 8

HERALD WORLD
The Curtis group gave a thoroughly delectable performance . . . and gave reason to regret that this is probably the last time these musicians are playing here together. . . .

Beethoven Symphony Orchestra, March 9

AMERICAN WORLD
Schubert's Unfinished Symphony opened the program and was interpreted with understanding and care.

AMERICAN WORLD
Dukas' The Sorcerer's Apprentice had a reading that was lively and fanciful.

POST WORLD
Rachmaninoff's popular concerto was expertly handled by Mr. Orloff and Mr. Zaslawsky.

POST WORLD
Mr. Orloff . . . had difficulty in making himself heard because of the tumultuous accompaniment.

TELEGRAM WORLD
Conductor and orchestra labored with more energy than results.

Boston Symphony Orchestra, March 10

HERALD WORLD
Mr. Koussevitzky and his praiseworthy orchestra closed the concert with an expressive performance of the Pathetic Symphony.

HERALD WORLD
The Sinfonia is agreeable, contemporary . . . while not aggressively radical.

Oscar Seagle, March 11

AMERICAN WORLD
With the refinement and finish that are so definitely a part of his vocal equipment, he sang . . .

SUN WORLD
. . . most delicate gradations in dynamics . . . unusual range of color.

Mary Lewis, March 11

POST WORLD
. . . the great delight of the audience.

Wittgenstein Plays at Smith College

Victor Wittgenstein, pianist, gave a successful concert at Smith College, Northampton, Mass., on March 19. Next season he plans to make a tour of the principal colleges, along with his other recitals and lectures.

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COAST TO COAST

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MARIE SIDENIUS ZENDT

Soloist: Illinois University Glee Club, April 20, 1928

Orchestra Hall, H. Rassman's Chicago Choir, May 11, 1928

Festival United Swedish Singers of the Pacific Coast, Los Angeles, June 21 to 26, 1928

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Central Trust Bank Glee Club
United Swedish Singing Societies,
Portland, Ore.
Lyric Club, New York
Mendelssohn Club, Chicago
Lyric Male Chorus,
Milwaukee, Wis.
Thule Male Chorus,
Tacoma, Wash.
Amphion Society, Seattle, Wash.
Orpheus Club, Tacoma, Wash.

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Tour, 1928-1929, Now Booking

MARIE SIDENIUS ZENDT

Soprano

500 Kimball Hall

Chicago

April 12, 1928

Music and the Movies

High Lights of the Week

Rudolph Ganz played the Liszt concerto No. 1 in E flat minor with the Roxy Orchestra, under Erno Rapee, at the symphonic concert on the morning of April 8.

Fanny Brice has joined the ranks of Vitaphone.

Thirty foreign students, sent to America to learn motion picture photography, viewed The Trail of '98 recently at the Astor Theater.

Street Angel, a William Fox production, opened last Monday at the Globe. It features Charles Farrell and Janet Gaynor.

Following the engagement of The Legion of the Condemned at the Rialto, Drums of Love will come there on April 14.

The Thrill of Tenderloin

Tenderloin, the new talking picture which features Dolores Costello, is drawing large audiences to the Warner Theater, where it is likely to remain for some time. The dialogue awakens much applause while the picture itself even pleases lovers of melodrama.

Martine

In listening to the Laboratory Theater performance of Martine, we judged that the idea of Jean Jacques Bernard in writing Martine was evidently to emulate the traditions of his father, who had a reputation for writing excellent farces. What he really wanted to do was to tell a tale of that rare thing, French sophistication, in rural surroundings. But Monsieur Jean Jacques should have stuck to his real ability, which lies in a field that is the complete antithesis of the parental talent.

The plot of the tale is rather unsubstantial: one finds Martine, the village maiden, flirting with a Parisian newspaperman, Julien, who has come to visit his grandmother. The author then sees fit to introduce Jeanne Chailland, a more knowing and understanding person, who in the end wins Julien's love. Martine must perform be satisfied with her farmer sweetheart. The last act is the best, which shows the return of Julien and his wife after the span of a year, in contrast to Martine who has had to sacrifice herself to her uninteresting husband. It is here that the players have the best opportunity to display their talents. It would be unjust to judge them on the material outside of this act and here the humor they indulge in seems quite natural. Ruth Nelson as Martine, George Macready as Julien, Mary Steichen Martin as Jeanne, Herbert Gellende as Alfred Murieux and Frances William are the participants. Helen Grayson made the translation from the French.

Speedy

Paramount has presented many pictures this year—good, bad and indifferent in quality; but one of the best is Harold Lloyd's latest, Speedy. If one wants an evening of hilarious fun, a visit to the Rivoli is well worth while. The film is packed full of amusing incidents, many of them strikingly original. With comedies these days, one tires of the old stuff, redressed. Speedy offers new ideas which keep the audience in a gale of laughter all the time. At the premiere on Friday night, April 6, which was a benefit for the Theatrical Press Representatives of America, Inc., a capacity audience was on hand. When a film can provoke mirth among the blasé people of the press, it must be pretty good. That's what Speedy is! Harold Lloyd is his usual funny self—only funnier! There's a slim love story, but it isn't needed. Comedy is king!

The first part of the bill is composed of bits of music and song. Walter C. Kelly (The Virginia Judge) is master of ceremonies and with his funny between-act jokes pep up the program considerably. Edwin Franko Goldman leads the orchestra in a selection, winning warm applause. So does John Philip Sousa, the March King, in his own Stars and Stripes Forever, and the house breaking into enthusiastic cheers. Allen McQuhae, popular radio and concert tenor, delights in several songs, among them A Brown Bird Sing-

ing. In good voice, the tenor won his share of honors on the opening night. Edna Thomas, The Lady from Louisiana, in graceful crinolin, sings two Negro Spirituals: Run, Mary, Run and I'm Gonna Shout All Over God's Heaven. She responded to several curtain calls on this occasion. Duci de Karkjarto, Hungarian violinist, with Willard Sektberg at the piano, makes a good impression in two pieces, but when, at this time, he added another, the performance dragged.

Roxy's

Roxy exercised a lot of skill when he chose this week's stage program, which so out-shines William Fox's feature picture, Why Sailors Go Wrong, as to be amusing. The less said about the film the better, even with that amusing team, Sammy Cohen and the late Ted McNamara.

Dancing seems to be the main theme of the bill, for the Roxyettes, trained by Russell E. Markert, has been increased to thirty-two and they do some extremely fine work, heightened by the solos of Joyce Coles and Nicholas Daks, late of the Mark Strand. This artistic couple are an addition to any program, and their participation in the Easter Ballett won a large share of the applause at the opening show on Saturday. By way of further entertainment, there is also that lovely dancer, Virginie Mauret, who has been seen here many times, including appearances with the New York Symphony and other orchestras. Her Phoenix Dance, done to the Magic Fire Music from Wagner's Die Walkure, is exquisitely executed, and a sheer artistic treat.

The program opens with a processional and tableau called Easter Morning, in which the orchestra, organs, chorus, ballet and Dorothea Edwards, contralto, take part. Miss Edwards gives a beautiful rendition of Rubinstein's Kammenoi Ostrow, and the chorus adds a further touch of Easter spirit with La Grande Paque Russe by Rimsky-Korsakoff and Handel's Hallelujah. Another high light on the excellent program is Beatrice Belkin's singing of the ever delightful Voices of Spring, by Strauss. Thank goodness for the artistic end of the bill this week, as the picture is just "also ran" this time.

Paramount

For us, Paul Whiteman and his orchestra, now in their second week of this present engagement at the Paramount Theater, took first honors at the opening show on Saturday, April 7, and with little trouble. Whiteman is an institution! There's never a dull moment in his show and if there are any Blues—they are the kind that send you away with a good feeling! This week the tunes are of the best, but the assisting artists vary in calibre. Jesse Crawford also returned and he got his usual warm welcome. Sky-scrappers, featuring William Boyd, with Sue Carol, treats of a riveter's romance. It's only fair!

Mark Strand

If it is true that too much laughing produces excess weight, those who are interested in reducing shouldn't see Ladies Night in a Turkish Bath, featuring Jack Mulhall and Dorothy Mackail, at the Mark Strand this week. Certainly there are enough hearty giggles in this picture to put weight on the thinnest human.

The picture is another of the never ending Mulhall-Mackail series, and with James Finlayson, who looks a great deal like Chester Conklin, as "Pa Slocum," and Sylvia Ashton as his "eager to be skinny" wife, it offers humor galore. The efforts of a modern female built along battleship lines, to gain a chorus girl figure, are always amusing. And Ladies Night in a Turkish Bath makes the most of the opportunity for hilarious humor. When Pa Slocum and Speed Dawson slip into the turkish bath where Ma Slocum is undergoing a fat killing treatment, their efforts to escape detection are side-splitting.

Alois Reiser conducts the Mark Strand Symphony Orchestra in a lovely overture, Phedre, by Massenet. There is an interesting novelty entitled Bits o' Kreisler, featuring

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Margaret Schilling, soprano, and Florence Stern, violinist. The Kelo Brothers, former Ziegfeld Follies stars engage in a bit of acrobatic dancing that is unusually clever.

A fine chorus of male voices billed as the Russian Cathedral Chorus sings a group of beautiful melodies. The Spring Song, their first number and Massachusetts, their last are most appreciated. Inklings, by Dave Fleischer, and A Mark Strand Topical Review complete the bill.

JOSEPHINE VILA.

Metropolitan Artists for Quebec Festival

A group of artists from the Metropolitan Opera House have been engaged for the Canadian Folksong and Handicraft Festival in Quebec, May 24-28. They are to take part in Le Jeu de Robin et Marion, composed in the 13th century by the famous troubadour, Adam de la Halle, and said to be the earliest comic opera in musical history. Leon Rothier, basso, and Armand Tokatyan, tenor, will have leading roles in the opera. Wilfred Pelletier who is assistant conductor at the Metropolitan, will conduct, and Armando Agnini, stage manager at the Metropolitan, is designing the scenery and costumes from mediaeval documents. It is stated that De la Halle's opera will have its first accurate production at Quebec, with original harmonies reconstructed by Professor Jean Beck, of the University of Pennsylvania, an authority on troubadour music. This work has achieved importance not merely by reason of the fame of its troubadour creator, but also because it incorporates many contemporary folksongs in their original purity.

In addition to the artists from the Metropolitan already mentioned the cast includes Rodolphe Plamondon, late of the Paris Opera, Camille Bernard, Cedia Brault, Pierre Pelletier and Ulysse Paquin. A group of distinguished music critics from the United States and Europe will attend the Festival. William J. Guard, veteran chronicler of Metropolitan activities, is expected to be among the prominent guests.

Goldman Band Concert Schedule Arranged

Through the generosity of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, concerts by the Goldman Band are to be given again this summer. There will be forty concerts on the mall in Central Park and thirty at New York University, the entire series to occupy a period of ten weeks. This will be the eleventh season of the Goldman Band concerts, which will be free, as usual. The concerts on the Mall will be given Monday, Wednesday, Friday and Sunday evenings at 8:30, and the concerts on the campus of New York University on Tuesdays, Thursdays and Saturdays. The season will open on July 11 and will continue until August 19. Edwin Franko Goldman will, of course, conduct, and his band will consist of sixty musicians as heretofore. A number of soloists will appear.

Gelling Artist-Pupil in Recital

Irma Good, lyric soprano, and Raymond Lewis, tenor, appeared in joint recital at the Hartridge Auditorium, Plainfield, New Jersey, on March 30, under the auspices of the College Club of Plainfield. Miss Good, who has studied with Miss Gelling for the past six seasons, was heard in the aria Caro Nome, from Verdi's Rigoletto, and in two groups of solos. According to the Plainfield Courier-News of March 31: "Miss Good's phrasing was excellent, her diction good and her voice clear and sweet."

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Foreign News in Brief

PROGRAM OF THE TONKÜNSTLERFEST IN SCHWERIN

BERLIN.—The program of this year's Tonkünstlerfest, to be held in Schwerin, has been officially announced. It includes seven world premières, namely a Triple Fugue for Orchestra by Kurt von Wolfort; Hymnus an die Sonne, for coloratura soprano and orchestra, by Paul Amadeus Pisk; Partita for Orchestra, by Berthold Goldschmidt; Stabat Mater, for solo, mixed chorus, organ and orchestra, by Joseph Lechthaler; Madrigale nach Walter von der Vogelweide, by Wilhelm Weismann; Choruscrite a-cappella, by Hugo Hermann, and Motette, by Karl Marx. The rest of the works are as follows: an opera, Die arme Mutter und der Tod, by Felix Petryk; a ballet pantomime, Glasbläser und Dogarre, by August Reuss; Gerhard von Keussler's C-major symphony; Gustav Geierhaas' Variations for Orchestra; Wilhelm Maler's concerto for harpsichord and orchestra; Paul Höffer's Symphonie; Paul Hindemith's viola concerto; Hermann Reutter's Triple Concerto for piano, violin, cello and orchestra; Karl Prohaska's Theme, Passacaglia and Fugue for Orchestra (In Memoriam); Günther Raphael's String Quintet in F-sharp minor; Max Butting's Four Piano Pieces; Max Gebhardt's Sonatina for Piano; Anton von Webern's String Trio; Hans Ebert's Biblical Ballads for solo voice, wind instruments and strings; Walter Geiser's Suite for Violin and Piano and Erich Walter Sternberg's second string quartet.

T.

DUBLIN ENTHUSIASTIC ABOUT SMETERLIN

DUBLIN.—Jan Smeterlin, Polish pianist, drew a record audience at his recent appearance before the Royal Dublin Society. Enthusiasm ran so high that the artist was forced to break the "no encore" rule.

L.

SILESIAN MUSIC FESTIVAL IN JUNE

BERLIN.—The twentieth Silesian music festival will be held this year from June 1-3 in Görlitz. These festivals cover a period of fifty years, the first one having been held in 1830.

T.

DÜRER CELEBRATIONS TO INCLUDE BACH FESTIVAL

BERLIN.—As a part of the Albrecht Dürer festival to be held in Nürnberg this year, a Bach festival will be held from July 13-15. The programs are now being arranged.

T.

VIENNA GETS "WORLD MUSIC ARCHIVE"

VIENNA.—The Music and Song League of the World, with its seat at Vienna, has resolved to erect in this city an International Music Archive to comprise music and everything pertaining to it from all countries of the globe, such as manuscripts, posters, programs, magazines, books and photographs on musical subjects. The archive is to represent a "museum of the world's music."

P. B.

THE "STRAUSS BILL"

VIENNA.—The Austrian parliament has passed a law confirming the arrangement existing between the Staatsoper and Dr. Richard Strauss, whereby Strauss will become the owner of the ground—situated in the ex-Imperial Belvedere Castle—belonging to his new villa, at the end of his present Staatsoper contract. The contract calls for a total of 100 appearances as conductor at the Vienna Opera within five years. The original MS. of Strauss' new opera The Egyptian Helena, will become the property of the Vienna National Library, the price being \$25,000, not \$10,000, as recently stated.

SUCCESS OF SWEDISH BARITONE IN ROME

ROME.—The second concert of the distinguished Swedish baritone, Gunnar Grip, in the presence of the King of Sweden was, if anything, an even warmer success than the first, the King and local musical authorities complimenting him on his artistry and well-schooled, sympathetic voice. His program comprised Beethoven, Mozart, Schubert, Schumann, Liszt, Wolf, Verdi, Sarasate-Mercanteo, Sindzing and others.

D. P.

MUSIC AT THE VENICE EXPOSITION

ROME.—The Presidency of the International Exposition of Venice has offered three prizes—the first of 3,000 Lire and the second of 1,500 Lire, for a symphonic prelude written for band instruments, to be performed at the expense of the exposition. The third prize consists only of the performance of the work.

D. P.

NO CLEMENS KRAUSS FOR VIENNA

FRANKFORT-ON-MAIN.—Clemens Krauss' negotiations with the Vienna Staatsoper have, after all, led to no result. It is still a question whether he will remain at Frankfort.

H. L.

PROPOSED NEW OPERA HOUSE FOR KREFELD

KREFELD.—The Municipality has resolved to modernize the old and insufficient opera house now in operation. Two plans are under consideration, namely partial reconstruction at a cost of \$200,000, or more thorough improvements at twice that cost. Most likely, however, it will be decided to build a new house at an estimated expense of a million dollars.

P. R.

MAY FESTIVAL WEEK FOR WIESBADEN

WIESBADEN.—Wiesbaden will hold a Festival Week from May 6-13. During this time there will be performances of three one-act operas by Ernst Krenke, namely Der Diktator, Das geheime Königreich, and Schwergewicht; Madonna Imperia, by Franco Alfano; Mandragola, by Castelnuovo Tedesco; Lohengrin; Ernani and Rosenkavalier. Two Kurhaus concerts will be conducted respectively by Carl Schuricht and Hans Weisbach.

M.

SCHUBERT OPERAS FOR BRAUNSCHWEIG

BRAUNSCHWEIG.—The Landestheater here has announced the production of two of Schubert's operas in honor of the composer's centenary. They are Der vierjährige Posten and Der häusliche Krieg.

T.

SCHUBERT COINS FOR VIENNA

VIENNA.—Five million Schubert double-schillings are to be coined here for the Schubert celebration next autumn.

B.

GERMAN MUSICIANS AND TEACHERS CONGRESS IN DARMSTADT

BERLIN.—The Reichsverband deutscher Tonkünstler und Musiklehrer will hold its annual congress from Oct. 1-6 this

year in Darmstadt. The occasion will also celebrate the twenty-fifth anniversary of the society's existence.

T.

LEO BLECH TO CONDUCT AT MUNICH FESTIVAL

MUNICH.—Leo Blech, musical director at the Staatsoper in Berlin, will conduct Lohengrin and Die Entführung aus dem Serail at the Munich Opera Festival this summer.

N.

GERMAN SCHOOL MUSIC CONGRESS FOR MUNICH

MUNICH.—The seventh Reichs-Schulmusik-Woche (National School Music Week) will be given in Munich from October 15-20.

T.

BLIND PRINCE'S CONCERTO WINS SUCCESS

FRANKFORT-ON-M.—The piano concerto of Prince Alexander von Hesse, the blind composer, was warmly received at its recent performance here at the eighth of the Monday Concerts. It was beautifully played by Emma Lübecke-Job with the Symphony Orchestra under Wendel and achieved a genuine success. At the following concert Paul Hindemith's Chamber Music (op. 36, No. 4) for viola and chamber orchestra made a deep impression. It was played by the composer, one of the leading viola players today, who also gave a splendid rhythmic performance of an old Vivaldi concerto.

H. L.

Josef Hofmann Re-wed

Announcement was made last week of the divorce of Josef Hofmann and his marriage to Miss Betty Short. Both events took place secretly several years ago but were not made public at the time.

The second Mrs. Hofmann was a piano pupil of Alexander Lambert when she met her present husband, and is



Nickolas Muray
MRS. JOSEF HOFMANN
(née Betty Short)

reported to be a very gifted young artist. The couple have an apartment at the Park Central Hotel in New York, and are building a permanent home at Merion, Pa., near Philadelphia, where Mr. Hofmann is the artistic head of the Curtis Institute of Music. There is a three year old child born of the union, a boy, named Anton, after Anton Rubinstein, teacher of Hofmann père.

As will be seen from the accompanying picture, Mrs. Hofmann, aged twenty-two, is a beautiful young woman. The couple are ideally devoted and happy.

La Forge-Berümen Studio Notes

Artist pupils from the La Forge-Berümen Studios gave a recital in the Aeolian Company branch hall at 150th Street on March 17. The customary large audience was attracted and demonstrated appreciation by spontaneous applause. Among those taking part in the program were Eleanor Edson, Rose Stuhlmann, Norman Bleakley, Phil Evans, Adriana Morales and Erna Luetscher.

Frank La Forge assisted Frances Alda in the High School Auditorium in Poughkeepsie, N. Y., on March 21. In addition to playing Mme. Alda's accompaniments, Mr. La Forge gave two groups of solos, and was received with enthusiasm by the audience and the press.

Ernesto Berümen, pianist and pedagogue, has been presenting a series of class recitals at the La Forge-Berümen Studios during the past few weeks. Several new pianists have appeared for the first time, displaying excellent training and fine musicianship. Among the newcomers are Amy Paget, Rosaline Smith, Rose Peisch and Phil Evans. Other pianists who have appeared recently at Mr. Berümen's classes are Emilie Goetze, Norma Krueger, Helen Schaeffer, Alpha Kinzie, Howard Lindbergh and Arthur Warwick. Mr. Berümen will remain in New York during the entire summer, teaching at the La Forge-Berümen Studio.

Ruth Ray's Playing Likened to "Playing Angels"

After a recent recital at Kemper Hall, Chicago, Ruth Ray received a letter saying that, hearing her, the writer had been reminded of Fra Angelico's "playing angels" and had been convinced that the Heavenly chorus must surely be a stringed choir. This recital was such a pronounced success that the gifted violinist was immediately engaged for a recital at Saint Katharine's, an associated school.

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Music Notes From Coast to Coast

Appleton, Wis. Rossini's *Stabat Mater*, was presented at the Lawrence Memorial Chapel by the chorus of the Appleton High School, under the direction of Carl McKee, instructor of voice at the Lawrence Conservatory of Music. Marion Hutchinson McCready, soprano; Dora Edlin, contralto; George Nixon, tenor, and Raymond Walsh, baritone, also of the Lawrence Conservatory, were soloists for the presentation.

Marion Hutchinson McCready, a member of the Lawrence Conservatory of Music faculty for the last four years, gave her last Appleton recital. Mrs. McCready, who is leaving to join her husband in Chicago, sang a group of Italian songs, and Russian songs. She was accompanied by Nettie Steffinger Fullinwider. B. McI.

Birmingham, Ala. The Alabama Music Teachers' Association convened in Birmingham, this being the ninth annual conference. There was a large attendance, and problems arising in music teaching were ably discussed. A prominent speaker and guest of the Association was Mrs. Crosby Adams, internationally known musical educator, who now makes her home at Montreal, N. C. Mrs. Adams spoke informally, pleading for good fundamental training for the child. Mrs. Adams led the round table discussion which followed her address. In this the distinguished leader made plain her sentiments in regard to pupils attempting to play too difficult music, declaring it far more musical to play simple music well than difficult music badly. Sydney Neilson, Director of Music at Birmingham-Southern College, spoke on Vocal and Instrumental Problems in the Junior High School. Ina Strom, of the Music Faculty of Alabama College, talked of Present Day Tendencies in Modern Music. Stella Harris, of Tuscaloosa, discussed Why a Music Teacher Association, and C. B. Richmond, Director of Music at Alabama College, added Important Facts Concerning the Music Teacher.

At the luncheon which followed the morning session, speeches of wit and wisdom were enjoyed, the speakers being Tom Garner, director of the glee club of the University of Alabama; Lowela Hanlin, president of the Birmingham Music Teachers' Association; Guy Maier, of New York, who was in the city delivering a series of lectures; and Frank Willis Barnett, of the Birmingham News. Mr. Garner made a plea for the balanced musician, and Guy Maier countered with a plea for the balanced man of letters to add to his store of knowledge, music. Officers presiding at this session were: Frank M. Church, Athens, president; Evelyn Blair Chamberlin, first vice-president; Mrs. Burr Nabors, second vice-president; Agnes E. Wilkinson, Eufala, secretary-treasurer; Mrs. Alston Maxwell, Tuscaloosa, auditor; and Mrs. S. T. Rollo, Athens, corresponding secretary. New officers elected were: C. B. Richmond, Alabama College, president; Eugen Putnam, Judson College, first vice-president; Mrs. D. A. McNeill, second vice-president; Mrs. J. W. Luke, secretary-treasurer; Evelyn Blair Chamberlin, corresponding secretary; Tom Garner, University of Alabama, auditor.

Guy Maier delivered a series of lectures to the musicians of Birmingham and others, which were most successful, largely attended, and a source of much inspiration to the teachers. Mr. Maier's pupil, Dallas Franz, joined him here, and gave a recital in the Public Library music room. Mr. Maier presented a children's matinee that drew a large and enthusiastic audience. A. G.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

CINCINNATI COLLEGE OF MUSIC NOTES

Cincinnati, Ohio. The College of Music String Quartet, which includes Emil Heermann, first violin; Ernest Pack, second violin; Herman Goelich, viola; and Walter Heermann, violoncello, gave the third chamber music concert of the season. Dorothy Stolzenbach, pianist, and Norma Richter, soprano, were the assisting artists. Miss Stolzenbach united with Emil and Walter Heermann in playing the Leclair Sonata a tre. A special program feature was a group of modern songs by Anatol Provanik, one of the newer Bohemian composers who is rapidly forging to the front.

Only recently the manuscript arrived in Cincinnati, so that the College of Music had the honor of presenting the Provanik compositions for the first time in America. Norma Richter, soprano, with the assistance of the quartet, sang Dance of the Gods, On the River, and A Young Post Thinks of His Love. All are in the newer idiom but curiously fascinating.

A recent musical activity which attracted considerable attention is Isle Huebner's musical setting of her own arrangement of Ibsen's Peer Gynt drama, presented for the Catholic Women's Association. John R. Froome, of the drama department, was the narrator; Carol Mathes Tie-meyer, soprano soloist; Helen Gough, violinist, and Johanna Danziger, cellist.

Josephine Pipkin, pianist from the class of Dr. Albino Gorno, dean of the faculty, gave her post-graduate recital on March 27.

The vocal class of Giacinto Gorno is busily engaged rehearsing the *Stabat Mater* of Verdi, which is to be presented by mixed chorus composed entirely of Mr. Gorno's voice scholars, some time during the month of April. This will be one of the special spring activities of College of Music students. On the same program will be In Flanders Fields by Joseph Surdo, a composition that is held in high regard by musicians. Mr. Surdo was the recipient of an honorary degree from the College of Music last year.

On March 22, a program of novelties was presented in the college auditorium by students from the classes of Mrs. Adolf Hahn, Mrs. William Smith Goldenburg and Tillie Hahn. Several unusual one-act plays, costume readings, songs and original dances were the features of the evening.

The twenty-second Saturday-noon recital was given with students from the classes of Dr. Sydney Durst, organ; Adolf

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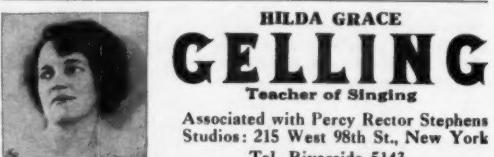
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Music Notes From Coast to Coast

(Continued from page 52)

Hahn, violin; Mrs. Adolf Hahn, voice, and Frederick J. Hoffmann, piano. Students participating were Margaret Adams, Patricia Conway, Edel Linde and Marjorie Smith.

S.

Cleveland, Ohio. A different sort of entertainment was offered by Ellenor Cook, singer and dancer, and Eugenia Foliard, pianist, at the Museum of Art. Folk songs and dances of Jugoslavia, Czechoslovakia, Poland, Russia, Hungary and Roumania were presented, just as the young women had seen them done in their native haunts. Miss Cook also played with Miss Foliard a duet arrangement of Dvorak's Slavic Dance.

The Schumann concerto in A minor was chosen by Ossip Gabrilowitsch for his vehicle in his appearance with the Cleveland Orchestra at Masonic Hall. Mr. Sokoloff led the orchestra through D'Indy's Symphony No. 2 and Brahms' Tragic Overture.

The Cleveland String Quartet played at the Wade Park Manor a program that included Beethoven's quartet in C major, Sonata for flute, viola and harp, by Debussy (Weyert A. Moor, flutist and Edward Vito, harpist assisted), and Arnold Bax's quintet for oboe and strings, in which they were assisted by Philip Kirchner, oboist.

At the Wednesday morning concert in the Comparative Arts Course, at the Cleveland Institute of Music, Beryl Rubinstein, pianist, played an all-Brahms program, including the F minor sonata, a capriccio and an intermezzo.

Suzanne Dreger, Cleveland pianist, was heard in recital in the Parish House of Emmanuel Church. E. C.

Detroit, Mich. The Michigan Chapter, American Guild of Organists, Francis L. York, dean, recently had a successful supper, followed by an address by Rabbi Leon Fram and a musical program presented by Abram Ray Tyler, with his choir, in traditional Hebrew melodies. Fifty-two people attended, twenty-six being members, twenty-two visitors, and four officers. R.

Los Angeles, Cal. An all-Tschaikowsky program, of the composer's less known compositions, brought a sold-out house to the Sunday "Pop" concert by the Philharmonic Orchestra. The program opened with the gloomy overture-fantasia, Hamlet, skillfully handled by Conductor Schneevogt, and Ruines d'un Chateau, orchestrated from one of the composer's early piano compositions. The Valse du Ballet, from the Sleeping Beauty, with its charming rhythm, was repeated on demand. Francesca da Rimini was more pretentious in construction and dramatic in conception. The Marche Miniature, taken from Suite no. 1, was an attractive little novelty, and it and the Waltz from the String Serenade which followed were both demanded again. The Overture 1812 closed the program.

The golden voiced John McCormack gave the first of three Los Angeles concerts at the Philharmonic Auditorium, on the L. E. Behymer Thursday night Artists' course, before a sold out house. The enthusiasm of the audience was enormous and the applause deafening. He was assisted by Laurie Kennedy, celist, and Edwin Schneider, accompanist.

George Klass, violinist, formerly concertmaster of the Munich Concertverein Orchestra and of the St. Paul Orchestra, was presented in a concert at the Biltmore Music Room, by L. E. Behymer; Claire Mellonino was at the piano. He impressed with his virtuosity and his wonderful tone coloring.

Sigrid Onegin, contralto, appeared as the eighth event on the L. E. Behymer Thursday night course, at the Philharmonic Auditorium. She charmed both eye and ear. Her voice, a wonderful contralto, and her strong dramatic sense, put her among the finest singers heard here.

The Persinger String Quartet made its final appearance in a concert at the Beaux Arts. They gave a first hearing of a quartet by Langstroth, in manuscript, Goossen's Jack O'lantern, Glazounoff's Little Valse, Dvorak's Lento and the Beethoven quartet in E flat major. The disbanding of this group of artists is a loss to the musical life of Los Angeles.

The Classic Ensemble, consisting of Violet Cossack, pianist; Samuel Albert, violinist, and Lysbeth LeFevre, cellist, made its bow to Los Angeles, in the Beaux Arts Auditorium.

Guy Bevier Williams, Detroit pianist, was presented in concert at the Biltmore Music Room by Mae Norton O'Farrell before a large audience. His program ranged from Bach to MacDowell. He proved a skillful pianist and was warmly received. B. L. H.

Louisville, Ky. The King's Henchman, was given at the Brown Theater on three nights.

The one symphony orchestra concert of the season was that of the Minneapolis Orchestra under the magic leadership of Henri Verbruggen, at the Brown Theater. It was indeed a great occasion, and was largely attended.

The Pro Arte Quartet treated Louisville to an excellent program at the Woman's Club Auditorium.

Luella Melius, who appeared at the Columbia Auditorium under the auspices of the Thomas D. Cline Concert Bureau, thrilled Louisville music lovers with her beautiful coloratura voice.

The Louisville Music Teachers' Association, at the Speed Music Room, entertained with an interesting program; Mrs. Everett Milestead was leader. The program offering a group of tenor solos by Everett Milestead, and a group of baritone solos by George Sutterlin, was effectively rendered.

The Music Study Club met at the residence of Mrs. Arthur Bensinger.

The Louisville Symphony Orchestra, Pavlo Grosso, conductor, gave its first concert in the ball room of the Kentucky Hotel. A really unusual program was presented.

The fourth Morning Recital of the Wednesday Morning Musical Club was given at the Woman's Club Auditorium with the following participants: Melva Hussak, contralto; Ellen Lawrence Gordon, pianist; and a trio composed of

Evelyn Finn Schacter, pianist; Charles J. Letzler, violinist, and Carl Schmidt, cellist.

The Educational Concert Series, an unusual and worthy undertaking for the purpose of cultivating individual musical appreciation and upbuilding a larger community group interested in the various forms of musical expression, is sponsored by the Young Men's Hebrew Association of which Morris Simon is chairman of the musical committee. Three concerts have already been successfully given.

Mme. Clara Sopin, Louisville's artist contralto, was the soloist of the Music Study Club program, at the home of Mrs. Arthur Bensinger.

A joint recital of Florence Otis, soprano, and Samuel Timer, pianist, was given in the ball room of the Brown Hotel, under the auspices of the Girls' High School Alumnae Club.

Esther Metz, soprano, sang Josephine McGill's Less than the Cloud, and Mrs. Newton Crawford's Pierrot, over the radio.

The Louisville Music Teachers' Association presented Carl Shackleton, organist, and Walter Shackleton, baritone, as soloists at the Speed Music Room. M. P. H.

Mt. Carmel, Pa. Mischa Mischakoff, concertmaster of the Philadelphia Orchestra, was enthusiastically received by a capacity audience at the First Methodist Episcopal Church. He completely captivated his listeners with his beauty of tone, personality, musicianship and choice of program material. His playing of the Handel sonata in D major and the Mendelssohn concerto in E minor stamped him as an artist of the highest rank. The third part of his program was made up of shorter works by Logan-Kreisler, Poldini-Kreisler, Debussy-Hartman and Sarasate, and served to strengthen the first opinion. Mr. Mischakoff was recalled many times and numerous encores were demanded. These were graciously and brilliantly given. Theodore Seidenberg was at the piano. B. H.

San Antonio, Tex. The Chicago Civic Opera Company presented three memorable performances, before audiences which filled to overflowing the city's enormous auditorium. The first opera presented was La Gioconda, with



"A pianist possessed of exceptional qualities of technique and perception." —Daily Telegraph (London).
"Among the most interesting of contemporary artists." —New York Herald (Paris).

Raisa, Lenska, Baromeo, Van Gordon, Marshall, and Rimini in the leading roles, and Moranzoni, conducting; the second opera, was La Tosca, with Garden, Mason, and Formichi, in the leading roles, and Polacco, conducting, and the third opera was Il Trovatore, with Rappold, d'Hermando, Bonelli, Cortis, Lenska, and Baromeo, in the leading roles, and Weber conducting.

Harry Farbman, violinist, was presented by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, as the third artist in the series of Musical Tea given by the club, of which Mrs. Walther Walthall is chairman and Mrs. Leonard Brown, vice-chairman. Mr. Farbman opened his program with Handel's beautiful Sonata in E major, played with delicate grace and charm, followed by the colorful (Continued on page 56)

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Allen McQuhae Reveals in His Singing the Truths Learned in "Living" Life

No Horatio Alger tale of old that thrilled us in our youth can possibly approach in genuine intensity and excitement the younger days of Allen McQuhae, the jovial Irish-American tenor. Perhaps that accounts for the success of this artist today, for he has lived this thing which we call "life," and in the living has learned the truths which his singing reveals. McQuhae has probably sung to some of the largest audiences, and has undoubtedly received more letters than any ten together. It was he who broadcast through one whole summer during the Atwater Kent hour, and thereafter numbered his friends by the legion instead of the thousand.

Born in Brae, County Wicklow, Ireland, McQuhae was educated in England and as a boy sang in the choir, and was later trained under a famous priest in Belgium, and it was here that his impeccable diction was learned. Then putting his whole fortune into a bag, McQuhae started for Canada, with an engineer's degree in his pocket, a song in his heart, and determination in his head. Then followed in quick succession jobs, adventuring, hardships from hard work as a farm hand when eight

down deep was the song crying for utterance, so when a "Rose Maid" company came along, with an actor missing, Allen McQuhae abandoned the farm and became an actor.

But shows close, and then followed days as a song plugger, hard days, vaudeville engagements, no engagements at all. They were hard days and it was only sheer grit and nerve that kept Allen McQuhae going. The war interrupted the career; and since then continuous study has sent Allen McQuhae into the front ranks of contemporary artists. A few years ago, before the radio, his name was only that to the people of the U. S.; today there are few who do not know it.

"I have talked so much about radio possibilities and have sung so many times on the air, that I am as much at home in a broadcasting studio as on the concert platform, although there is always a little quicker action in the region of my heart when I start to perform before a visible or an invisible audience," said the tenor.

"Audiences are appreciative, and nothing truer was ever said than 'The Governor's Lady and Judy O'Grady are sisters under the skin.' In my years of adventuring, if I may call it that, before I was privileged to study and make my concert debut, I sang before all sorts of audiences, miners in the Klondike, railroad workers in the Canadian Northwest, farm hands and their wives, and, incidentally, I was recently told that in those days I insisted on singing at parties whether I was invited or not. And it matters not what the audiences, whether the really trained musicians, music lovers, or those rough workmen with whom I labored, the same songs appeal to them all, the songs of the heart, the songs of sentiment. They may applaud the others, but it is the ballads, the heart songs, the songs of my Ireland that get under the skin of both the Governor's Lady and Judy O'Grady. A singer must say something when he sings. Perhaps my early experiences have helped me tell the story if I do succeed in doing so."

"I confess that I love to radiate. One has the sensation of reaching out to millions, and the thrill is tremendous. Radio has opened an entirely new avenue to musicians to earn a livelihood, and today Graham McNamee is as great a hero to the small boys and the grown-ups, too, for that matter, as Babe Ruth or any other hero of other days. There is an intimacy developed through the voice that nothing else can bring."

McQuhae's sincerity of purpose is revealed in everything that he says, and that undoubtedly accounts for his popularity with audiences—and that popularity is vouchsafed for by the dates in his route book.

soprano of the Metropolitan Opera Company; Alice Paton, lyric coloratura soprano; Ellenor Cook, singer of folk songs of eastern Europe, in costume; Flora McGill Keefer, mezzo



ALLEN MCQUHAE

hour days were unknown, to prospecting in the Klondike, working on a railroad and a dozen other odd jobs. But

Sweigart Heard in Eugen Onegin

Veronica Sweigart was cast as Olga in the performance of Eugen Onegin given by the Philadelphia Grand Opera Company at the Academy of Music, Philadelphia, on March 8. After noting that Miss Sweigart gave an excellent performance, the critic of the Bulletin declared in that paper that "Her rich mezzo soprano was splendidly colored in the first act duet and her keen sense of dramatic values was shown in the second act when Onegin, to amuse himself, and to annoy some old women gossips, woos her away from his friend Lensky." It was the opinion of the reviewer for the Philadelphia Public Ledger that "Veronica Sweigart was a very competent Olga, singing especially well the aria in the first scene of the opening act," and the Inquirer stated that she "sang charmingly as the sister Olga."

March 28 Miss Sweigart appeared in Dvorak's Stabat Mater at St. James Church, Philadelphia, and on April 2 she was heard in the same work with the Trenton Choral Art Society. She is booked for a concert in Lancaster on April 18.

Ellerman-Coxe Studio Activities

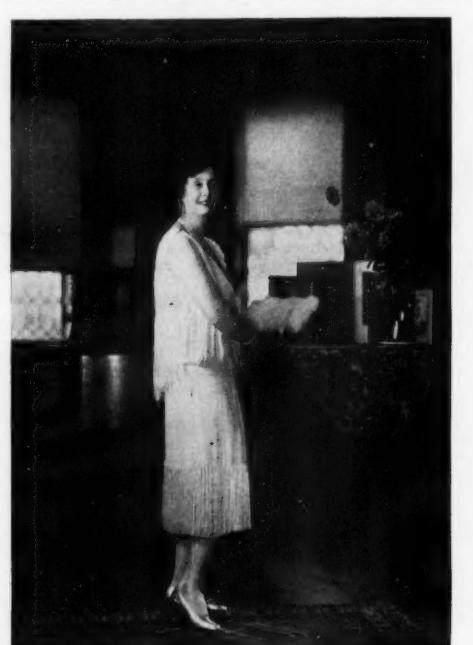
Louise Proffitt has been engaged as soprano soloist of the Nostrand Methodist Church, Brooklyn; Florence Fordham is director and soloist of the Church of the Nazarene, Brooklyn; Carrie Hasselriis has been soloist at the Alexander Ave. Baptist Church, New York; Ruth Hubach is at the Methodist Church, Dover, N. J.; Teddy Van Doorn appeared recently in a program of Dutch songs at the Heckscher Foundation; Irene Dunne has completed her season in New York as prima donna in She's My Baby. The above are activities of some of the students from the Ellerman-Coxe studios.

Hackensack Choral Club Concert

The spring concert of the Woman's Choral Club of Hackensack, N. J., is to be given on the evening of May 1, under the direction of Anna Graham Harris. The "soloist" of the evening is to be the Brunswick Male Quartet, consisting of Arthur Kraft and Arthur Clough, tenors; Norman Jolliffe, baritone, and Duncan Cornwall, basso. Miss Harris, in addition to being a singer whose ability has won the plaudits both of press and public, is an excellent conductor and has built up in Hackensack a choral society which compares favorably with those in larger communities.

Eva Lovette Musical Director of D. A. R. Congress

Eva Whitford Lovette, mezzo soprano, has been engaged to act as musical director for the Thirty-seventh Continental Congress, National Society of the Daughters of the American Revolution, which will be held in the Washington Auditorium and the D. A. R. Continental Hall beginning April 16. On April 15, Mrs. Lovette will have charge of the music for the Memorial Services which precede the opening of the Congress. On this occasion, the Lovette Choral Club, an organization of sixteen well-known Washington women, under the direction of Mrs. Lovette, will be heard. Jack Charlton Ward, mezzo soprano, a Lovette pupil, will be the soloist, singing "The Reaper," a song written by the late Thomas S. Lovette shortly before his death, to words by Longfellow. Mrs. Lovette, the widow of the composer, will act as accompanist. Other soloists to appear during the week of the Congress are Phradie Wells,



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soprano, and Mrs. Lovette, all of whom are members of the Daughters of the American Revolution. The Marine Band, the Army Band and the Navy Band will give selections on various evenings.

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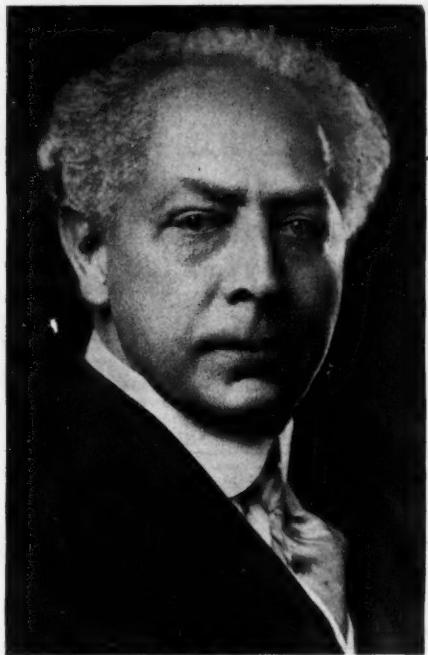
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Saenger Scholarships Eagerly Sought in American Conservatory Summer School

The announcement of the re-engagement of Oscar Saenger to conduct a five-week master class at the American Conservatory of Music, Chicago, beginning June 25, has already brought very large number of applications for scholarships from all parts of the country.

Mr. Saenger's engagement at the American Conservatory last summer was one of phenomenal success, attracting artist-students from all parts of the United States. This



OSCAR SAENGER

summer he will again conduct repertory and opera classes, and will also teach private pupils.

The scholarships offered for the five weeks' session are, two free scholarships (one for men, one for women), each scholarship to include two weekly private lessons with Mr. Saenger. To further the cause of American Opera he will also offer free scholarships in his Opera Class, one each to five different voices, soprano, contralto, tenor, baritone and bass.

Van Hoogstraten Given Chair at University of Oregon

Willem van Hoogstraten, conductor of the Portland Symphony Orchestra, sailed on March 28 for a month's sojourn in Europe before returning to New York to conduct the summer concerts at the Lewisohn Stadium. Before sailing, Mr. von Hoogstraten received word that he has been given a chair in the faculty of the University of Oregon. Dean Landsbury's announcement was the outcome of a joint meeting between himself and the board of directors of the Portland Symphony Society last month, and of subsequent negotiations with Mrs. M. Donald Spencer, manager of the orchestra, and with John A. Laing, chairman of the committee appointed by the society. These plans, Dean Landsbury pointed out, will lead to the founding of a student symphony orchestra, under the supervision of Mr. van Hoogstraten. Dean Landsbury said that he had negotiated with the Portland Symphony Society for the purpose of obtaining Mr. van Hoogstraten's services for this work; that the society's board of directors had approved of the project in principle and had invested a committee with proper authority to act in behalf of the society. Preliminary matters, satisfactory to the symphony society, to Dean Landsbury and to Alfred Powers, dean of the extension school, have already been arranged; and it is definitely assured that the university will be in a position to register students for orchestra, conducting and choral courses at the opening of the extension division's next fall semester.

Charles Stratton Given Eight Encores

The fact that Charles Stratton was called upon to give eight encores at his recent recital appearance in Rome, Ga., is proof of the enthusiasm with which he was greeted by the audience. The press also paid him tribute, the reporter for the News-Tribune stating that the audience "heard a very lovely program, carefully chosen, well balanced and effectively arranged." He also declared that "Mr. Stratton sang with extreme sincerity and with fine artistry throughout the program." The reporter for this paper concluded his review of the recital as follows: "Mr. Stratton is to be commended for his high ideals, his choice of songs on the program, and his musicianship. He exhibits fine taste in interpretation and deep sincerity in all his work. He has a simple and modest manner, a warm personality."

Many Cities Interested in Festival Opera Company

The coming tour of the Festival Opera Company is creating much favorable response. According to Clarence E. Cramer, manager, within the interval of ten days nearly a hundred cities expressed interest in engaging the company for performances. "This certainly is evidence that people want good operatic performances," remarked Mr. Cramer.

The Festival Opera Company will present the Barber of Seville at Baker University, Baldwin, Kans. Frank E. Marsh, who is music director at Baker, has built the music series there into one of the largest concert courses in the state.

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ADDA C. EDDY, 136 W. Sandusky Ave., Beloit, Wis. Summer Normals, Cincinnati; Cons. of Music, and Baltimore, Md. BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas. IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa. Summer, Paris, France. GLADYS MARSALIS GLENN, 1217 Bowie Street, Vivian Place, Amarillo, Texas. FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. June 4, Dallas; July 10, Cleveland; Aug., Little Rock, Ark.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore. MRS. WESLEY PORTER MASON, Dallas, Tex., College of Music and Arts, 6262 Oram Ave. MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave., Dallas, Tex. Colorado Springs, Colo., July 23. ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year. VIRGINIA RYAN, 1070 Madison Avenue, New York City. STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Summer Class, June 27. ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Calif. MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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Music Notes From Coast to Coast

(Continued from page 53)

Vieuxtemps concerto in D minor. The fine accompanist was Delphin Lindstrom.

Cameron McLean, Scotch baritone, and a splendid artist, was presented in an interesting recital by the Woman's Club, Mrs. W. W. McCrory, president. Each number was given a unique interpretation.

Ora Laas Witte, soprano, had the pleasure of renewing the acquaintance of Rosa Raisa when the Chicago Opera was here. Miss Witte has recently returned to San Antonio from Chicago, where she was the winner of the Rosa Raisa Scholarship offered in the Glenn Dillard Gunn School of Music degree from the same school. She also was the winner of a scholarship in the Chicago Musical College and was soloist at the Woodlawn Presbyterian Church. Since her return she has been a featured soloist on many programs.

Cleveland Bohnet, pianist and member of the faculty of the faculty of the American Conservatory of Music in Chicago, was a recent visitor in the city. While here he appeared on a municipal organ program with Walter Dunham.

At a recent program given at the Woman's Club, arranged by Mrs. F. L. Carson, the participants were: Lila Pyron, reader; Mrs. Paul Rochs, soprano, and Mrs. R. F. Kile, soprano, accompanied by Hugh McAmis, at a reed organ, and a double quartet from Clarence Magee's Male Chorus, with Mrs. Wahle, at the piano.

Herbert Witherspoon, president of the Chicago Musical College, baritone and teacher, was presented in a lecture by the San Antonio Musical Club, Mrs. Lewis Krambs Beck, president. He stresses the need of the use and cultivation of singing in our own language. Prior to Mr. Witherspoon's lecture, Mary Aubrey Keating, contralto, and Alexander Johnston, tenor, sang groups of solos, in their usual fine voice and interpretation, with Walter Dunham giving his customary good support at the piano.

Mrs. Paul Rochs and Mrs. E. J. Arendt were in charge of a program of ensemble music for the San Antonio Musical Club, Mrs. Lewis Krambs Beck, president. Participants were: Mrs. Alexander McCollister, and Mrs. E. P. Arneson, pianists; Lucille Morley, mezzo soprano, of Austin, Tex., and Mae Nethery, harpist. Walter Dunham was the accompanist.

The second program of original compositions by members of the San Antonio Composers' Club, John M. Steinfeldt dean, was given in the spacious home of Mrs. Henry Drought.

Mrs. Alexander McCollister arranged for the Tuesday Musical Club, Mrs. Eli Hertzberg, president, a program of Twentieth Century music for two pianos. The pianists were Mrs. McCollister, Mrs. E. P. Arneson, Olga H. Seiser, Mrs. James J. Loving, Mrs. Eugene Staffel, Mrs. E. Decuir, and Mrs. Sylvester Gardner. Mary Stuart Edwards, soprano, assisted with Mrs. Eugene Staffel at the piano.

The Opera Club, David Griffin, director, presented several scenes from *Il Trovatore*. Preceding the opera scenes, Liza Lehmann's In a Persian Garden was given by Mrs. Chester Kilpatrick, soprano, Lillian Stroborg, contralto, Calvin Turbeville, tenor, and Billy Huffman, bass. Victor Powell, of Austin, Tex., was at the piano.

Otto Zoeller, director of orchestras in the senior schools, has been notified that ten members of the orchestras have been accepted to membership in the summer camp of the National High School Orchestra, in Interlochen, Mich. He has also been invited to act as chairman for the woodwind section of the orchestra. Jerome Zoeller (his son), clarinetist, who was a member of the National Orchestra last year in Dallas, has been notified that he will be expected to appear with that organization this year.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, presented the ninth annual Follies, with Mrs. George G. Murray, chairman. A feature of the program was the singing, by Ora Witte, soprano, of the prize poem, written by Mrs. Maury Maverick to Donna Anna (Mrs. Eli Hertzberg) and set to music by Lulu Grisenbeck.

S. W.

St. Louis, Mo. Three guest conductors of the four who will guide the musical destinies of the St. Louis Symphony Orchestra next season have been chosen by the Symphony Board of Management. They are Emil Oberhoffer, former conductor of the Minneapolis Symphony Orchestra, who opened the season here last fall; Bernardino Molinari, artistic director of the Augusteo concerts, Rome, who led the St. Louis orchestra through five pairs of concerts last season, making his American debut here; and Eugene Goossens, conductor of the Rochester Orchestra and a member of the faculty of the Eastman School of Music, who appeared twice in St. Louis in the course of the season just closed. The fourth guest conductor has not been named and St. Louis is finding difficulty in securing a conductor of distinction to accept that leadership for a four weeks' term next spring. The Symphony Board is in communication with conductors both here and abroad, with, however, little result thus far. These three men were outstanding in the season which just ended. Oberhoffer took the orchestra through a two weeks' pre-season rehearsal period providing for them a well-grounded routine in ensemble work, and made an immediate popular success by the advance in routined playing over previous seasons and by the fact that St. Louis, after its summer's rest, was music-hungry. A visit from Willem Van Hoogstraten, who provided a splendid concert, and one from Eugene Goossens followed, each being here a week. Goossens' impression of leadership was profound. Then came Molinari in his American debut, and, by uncompromising artistic standards, developed in the orchestra within a week resources of beauty which St. Louis had never suspected were there. After his five weeks' stay came Schuricht from Weisbaden. Then Goossens returned for the final concert of the year and revived a season which seemed to have gone dead with one of the most brilliant concerts of the year.

Personalities, of course, overshadowed musical content of program as the season progressed. So that St. Louis was frankly surprised to learn at the season's close just what a musically good season it had had. But the strangest fact

to emerge, as one reviewed the symphonic year, was that St. Louis had heard a lot of "first time" works, many of them very modern, and had apparently liked them. The bulk of the new works were brought to St. Louis by Molinari and Eugene Goossens. Perhaps the most exciting of these were Vaughan-Williams' Pastoral Symphony, presented by Goossens, and Vivaldi's The Four Seasons in Molinari's transcription, which he presented here.

The plans for next season are the greatest in St. Louis' history. Meantime the Board of Management has announced the three conductors it has already secured for next season and a list of soloists including Jascha Heifetz, Georges Enesco, Paul Kochanski, Harold Bauer, Myra Hess, Vladimir Horowitz, Yolanda Mero and Harold Samuel, together with Maurice Marechal, the French cellist. V. P. B.

Syracuse, N. Y. The Syracuse Symphony Orchestra gave its last children's concert and its last subscription con-

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Music Notes From Coast to Coast

(Continued from page 56)

cert. The program for the subscription concert included a Negro Rhapsody by Rubin Goldmark, who was the guest of the orchestra at the concert. So generous was the response of the guarantors of the orchestra, that the season closed with a cash balance in the bank. Mr. Shavitch has been re-engaged for the coming year and the management of the orchestra has announced a series of ten subscription concerts at Keith's Theater, and six children's concerts at the Strand Theater.

Florence Austral, dramatic soprano, appeared in recital under the direction of the Syracuse Recital Commission. She was greeted by a large audience which recalled her time and again.

The College of Fine Arts, at Syracuse University, announces twelve graduating recitals by its seniors, beginning the latter part of April and running to the first week in June. The advanced students of the music department have appeared in the usual number of recitals, and a number of these same students have appeared on the radio programs, broadcast over the Northern New York chain—Schenectady, Syracuse, Rochester and Buffalo.

The Syracuse University men's glee club, which won the New York State contest, sang at the national contest in Carnegie Hall, and placed seventh in the list of fifteen clubs. No doubt, this relatively poor showing was owing to the fact that the club gave two complete programs on the two evenings preceding the contest, one at Mt. Vernon, and the other in New York City.

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The College of Fine Arts announces full courses in music for the summer session, which opens July 2 and closes August 10. All summer courses will be taught by teachers selected from the regular winter staff.

H. B.

Wichita, Kans. A truly gala occasion was experienced in Wichita when Schumann-Heink appeared in concert on her farewell tour. Local music lovers turned out en masse to hear the beloved contralto. Assisting her were Katherine Hoffman, accompanist, and Florence Hardeman, violinist. C. M. Casey managed the concert.

Friends University School of Music has instituted a series of informal student and faculty musicals. The programs are being arranged by Alan Irwin, head of the piano department.

Three Wichita women's choruses are participating in the state contest, conducted as a part of the annual convention of the Kansas State Federation of Music Clubs. These choruses are: Saturday Afternoon Musical Club chorus, conducted by Roy Campbell; Wichita Musical Club Chorus, conducted by Mrs. E. Higginson, and the Monday Singing Club, conducted by Inez Dodds Barbour. Mrs. Richard M. Gray, of Wichita, is president of the Federation of Music Clubs.

C. E. S.

S. Wesley Sears Conducts *Stabat Mater*

Dvorak's *Stabat Mater* was given an excellent rendition on March 28 in St. James Episcopal Church, Philadelphia, by the Choir, augmented by the Trenton Choral Art Society, under the direction of S. Wesley Sears, conductor of both organizations. The congregation listened with a spirit of reverence, as well as musical appreciation, while the beautiful and difficult setting of an old Latin hymn was splendidly sung from start to finish by both soloists and choir. Because of the English adaptation, rather than a translation of the hymn, the music presented many difficulties for the singers

and conductor, but these were so well overcome through painstaking rehearsals that the music was sung with technical finish, and the interpretation was musicianly and marked by the proper spirit of worship. Mr. Sears conducted with the dignity and authority to be expected from a musician of his sterling calibre. He also displayed fine discrimination in his selection of soloists, as the timbre of each voice exactly suited the part scored. They were May Ebery Hotz, soprano; Veronica Sweigart, contralto (guest soloists), and Walter Torr and Russel Strauss, the tenor and bass soloists of St. James Choir. In the singing of Miss Hotz one heard the pure, clear, ecclesiastical tone, and in Miss Sweigart's rendition there was the warmth and color of human sympathy.

A marked degree of excellence was notable in the opening chorus and in the quartet which followed. The chorus, *By Thy Glorious Death and Passion* (in form rather like a folk song), was admirably given, while the closing chorus, *Let My Soul Be Swiftly Flying*, was a fitting climax to the impressive performance. The tenor solo, *At Thy Feet In Adoration*, with male chorus, was splendidly done, and Mr. Strauss gave a fine rendition of one of the most difficult parts in the composition, *May My Heart With Ardor Burn*. Cleland Lorch was at the organ and gave sympathetic and prompt support to the choirs.

M. M. C.

Frederick Gunster at Greenville, N. C.

Frederick Gunster, tenor, appearing on the Artists Course of East Carolina Teachers' College, March 30, delighted a large audience with his singing of classics, American composers and dialect and folk-songs. He was ably assisted by Mary Bertolet at the piano.

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April 12, 1928

THE PIANO IN PLACE

An Upright Piano, Properly Placed, Makes for Attractiveness

By Helen Harford Baldwin

We are assured that there is a place for everything under the sun and that everything should be in its place! This in no case holds truer than with the piano.

One of the first demands upon correct placing is good lighting facilities, both artificial and natural. Of hardly less importance is consideration for the instrument. It must be protected from extreme degrees of heat and cold and is apt to become decidedly temperamental in a draughty location.

So far as tonal beauty is concerned, placement with regard to architectural features of the studio is of great importance. If the piano is placed in a little grove or recess, the walls sometimes tend to absorb the tone while in other instances they seem to introduce a hard, metallic quality. Often reverberation and echo are annoying and destructive to purity of tone quality, and careful placement is necessary to obviate these points.

In passing, it is helpful to remember that heavy wall hangings, curtains and carpets tend to deaden sound, and the absence of these sound-absorbers allow greater overtone and brilliancy. Extremes in either effect, however, are undesirable. Your musician's ear will be your guide in this critical matter.

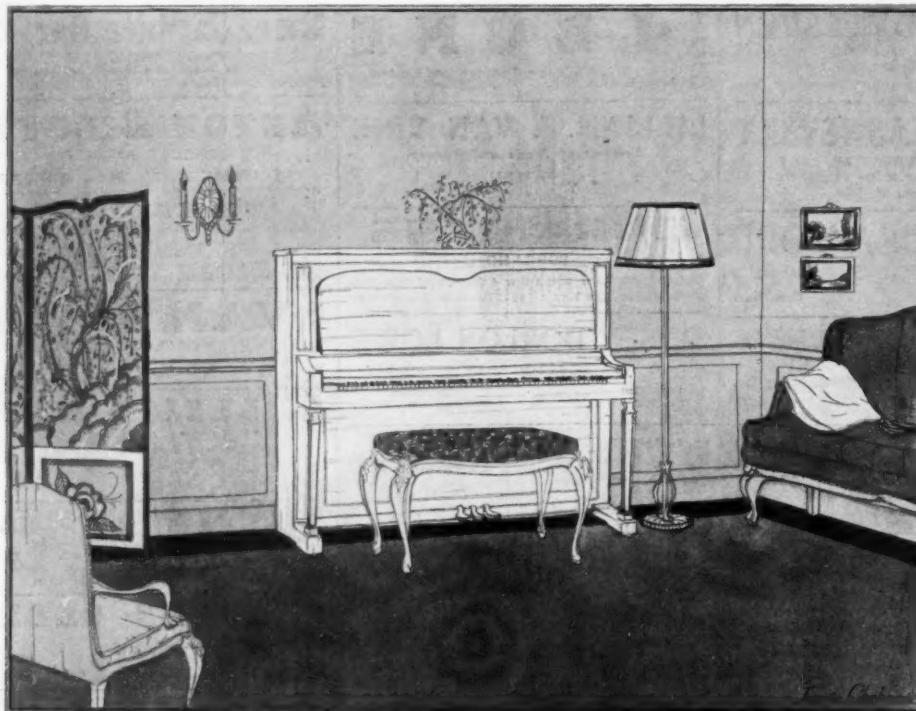
So called "fixed backgrounds," or the architectural features of the studio, also help to determine the piano's place.

and the floor space are so arranged that this placement is imperative. The reason for this is obvious.

CONSIDERING THE UPRIGHT

The upright, or "vertical grand" as it was sometimes called, need not be always placed flatly against the wall as is perhaps the most universally accepted position for it. Sometimes the upright, placed at a right angle to the wall, (the back hidden by a length of decorative fabric or a picturesque screen) may happily break a long unbecoming line in a too oblong studio.

Another suggestion for an unorthodox placement may be found in flanking the piano on each side with tiers of shelves for books and music (or tall narrow bookcases). These shelves may follow the decorative lead given by the piano itself, or they may present an interesting contrast. Often gaily painted bookcases will considerably relieve the heavy note unavoidably produced by some of the older ebony-cased instruments. The color may be carried to the piano in a fabric hanging over or upon its top. This arrangement forms a sort of niche for the piano which adds appreciably to its graceful appearance. The piano in a corner-sacrifices floor space and causes an unbeautiful angle which throws the whole interior out of balance.



A GOOD PLACE FOR THE UPRIGHT PIANO IN THE STUDIO
Showing How Well it can be Fitted into the Style of Decoration.

Fireplaces, mantels, and imposing doorways should be, whenever possible, balanced by this most important piece of furniture in the studio. Otherwise a sofa grouping, secretary desk, etcetera, will help to achieve a balanced effect.

BE TRUE TO YOUR TYPE

If you are buying a new instrument, consider well the lines and proportions of its setting. Some of us may not fit physically nor mentally into an exotic Spanish interior; others of us may need more color surrounding than is offered by a quaint Colonial scheme. So it is well first of all to be sure of yourself.

You may be positive of finding just the style of piano, and the markets abound with fabrics and furniture necessary for any good ensemble. From wall and floor treatments to the last minute decorative touch you have the treasures of the world to choose from. Why I have recently seen a piano so "informally" designed (though they are usually indicative of a certain formality) that it would blend in perfectly with Windsor chairs and gate-leg tables. While others, across the display floor, would fit gracefully into the 20th Century salon of a Recamier.

An eminent interior decorator in her fascinating book on the subject makes this reference to piano placement:

"...Another point in backgrounds is the importance of arranging the piano so that the pianist has an unbroken background of wall, tapestry, a large piece of rare old silk, or a mirror. Clyde Fitch, past master at interior decoration, placed his piano near broad windows, across which at night were drawn crimson damask curtains. Some of us will never forget Geraldine Farrar, as she sat against that background wearing a dill clinging blue-green gown, going over the score—from memory—of *Salomé*...."

The very best light for the pianist is that which falls on the keyboard over the left shoulder. Seldom, if ever, should the pianist face a window or bright light. This arrangement is admissible only when the sole window group in the room

is interesting to hear that M. Paul Poriet, famous creator of Parisian modes, has designed several pianos. Strangely enough they follow the vertical line and the styles strongly tend toward the modernistic influence.

Artists Under Wiswell Management Active

Daisy Jean has completed a successful tour in the Southwest and Pacific Coast under the direction of L. E. Behrman and been re-engaged by him for a more extensive tour next season. Her unique programs of cello and songs at the harp have captured her audiences and are meeting with growing demand for a recital program of greater variety and contrast. Miss Jean was scheduled to return East early this month to fulfill engagements before sailing for Europe, where she will spend the summer.

Sigismond Stojowski recently gave two concerts in Havana, Cuba, one being a Chopin program prefaced with a talk in Spanish on that composer by Mr. Stojowski. They were given in the National Theater, and marked the second of a series presented there by Jean Wiswell. On April 19, Mr. Stojowski will give a joint recital with Paul Kochanski, violinist, at Town Hall, New York.

Harriet Eells, mezzo-soprano, recently appeared in joint recital with Mr. Kochanski at the Society of Arts, Palm Beach, Fla. She was obliged to return immediately afterward to New York to sing with the American Opera Company, with which organization she is now on tour.

Frances and Dorsey Whittington are making Jacksonville, Fla., their home and headquarters. They went there directly on their return from Europe for a class and recital booked for Mr. Whittington, and became so popular that they have responded to a very insistent demand to remain there and take an important part in the musical life of that community. This, however, will in no way affect Mr. Whittington's plans to fulfill engagements throughout the country. He will hold his third consecutive summer class at Winthrop College, Rock Hill, S. C., in July, and will present there his attractive two-piano programs in collaboration with his wife, Frances Whittington, also a pianist. They will make their debut in New York during the coming season with this popular form of piano recital.

The foregoing artists all are under the management of Jean Wiswell.

Truxell Plays at Bragun-Resnikoff Recital

Earl Truxell, pianist, was accompanist for the recital given by Mate Culic Dragun, baritone, and Vladimir Resnikoff, violinist, in Carnegie Music Hall, Pittsburgh, on March 2, the closing event in the DeLuxe Series, of which James A. Bortz is manager. Dragun is a newcomer to this country, but is well-known as operatic baritone in Yugoslavia, his native country. The voice is rich, colorful and of excellent range, and his style noticeably operatic, with strong European characteristics. Resnikoff proved an ingratiating player and won many additional admirers for his art. He played a taxing list of numbers and came through in splendid virtuoso manner. Mr. Truxell was put to a severe test as accompanist for Resnikoff, as it was not until the afternoon of the concert that the violinist's regular pianist was found to be too ill to appear. That Mr. Truxell met the program requirements is praise sufficient, his playing throughout giving strong evidence of his capable pianism. Artists and audience bestowed deserved recognition of the Pittsburgh pianist's acumen.

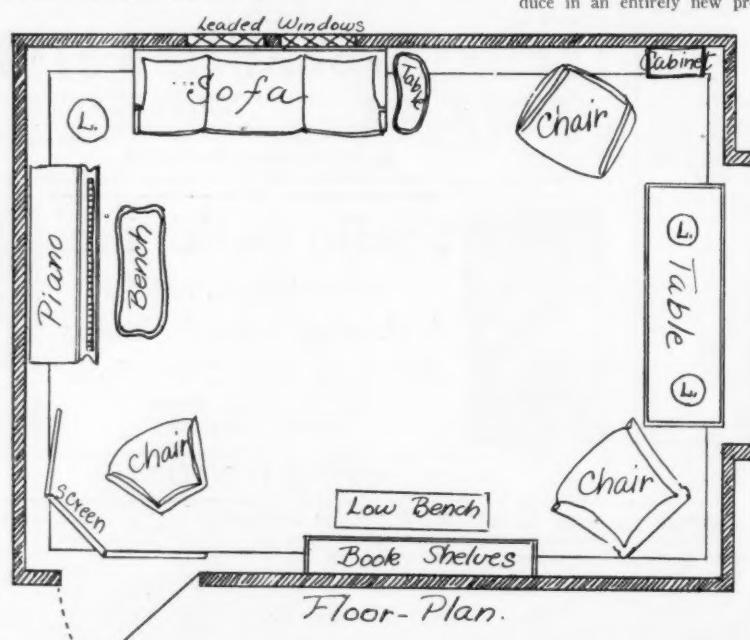
Estelle Wentworth Directs Pinafore

The following comment is quoted from the Washington, D. C., Times of March 23: "Estelle Wentworth has charmed thousands of grand opera, light opera and concert goers in Europe and America with her voice and personality—but she never performed to finer effect or to the more lasting glory of good music than in her production of Gilbert and Sullivan's *Pinafore* for the radio audience of WMAL last night with a group of non-professional singers.

"In these days of expert revivals and all star casts the highest form of courage is required to select a company of neighborhood vocalists without stage or concert experience save that acquired in home affairs, and with them produce in an entirely new producing technic and through a new medium, so well standardized an opera as *Pinafore*. The result was a real achievement and the uncovering of a distinct and most satisfactory radio technic.

"The success of the Wentworth Opera Company's endeavor last evening rests with the keen musical intelligence that trained the singers and the genius of showmanship that kept a swift moving story in comprehensive form coming through loud speakers. Radio listeners may have the satisfaction of knowing that the opera was given without a single cut in the music. It moved with unbelievable spontaneity and speed from start to finish—but its speed was that of the story and its action, and no part was slighted.

"The choral effects were unusually well achieved and the principals were all adequate—but the great feature of the performance was the direction given it by Miss Wentworth, who played the accompaniments and set a tempo that never lagged."



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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

Musicians vs. Dealers

Piano dealers as a general rule, at the present time, do not seem to follow the old method of "Take care of the musicians." There are few dealers, and less piano salesmen, who recognize the value of musicians generally in the creating of piano prospects, and then in the selling to the prospects. All the efforts that are being made at the present time in the so-called exploitation of the piano through contests, etc., are of the greatest value, for while the dealer is building piano prospects, the contest also is creating piano pupils for the teachers.

It would seem that it would be well for the piano dealer and his salesmen to recognize the fact that the musicians' aid could be obtained through presenting to them the necessity of the work that now is being done, it is to the advantage of the music teachers. There is a pulling apart as between the piano dealers and the music teachers. The reason of this antagonism on the part of the dealers is the question of commissions.

If a music teacher helps sell a piano, or can control the sale of a piano, there should be an understanding as to what the musician will receive in return.

This influence is worth a great deal, one to the other. It is, in fact, a fifty-fifty proposition. Pianos can not be sold to any great extent to people who do not have some one in the house who can play the piano. To utilize it simply as a piece of furniture is not conducive to expansion of the manufacturing of pianos, nor does it swell the number of sales upon the books of the dealers.

It is believed that by placing the MUSICAL COURIER in its present form, combining the MUSICAL COURIER EXTRA, the dealers will realize that the musicians are those who create a desire for music, and the people responding thereto, if handled properly, will turn their attention to the piano. The children can help exert the necessary influence to place a piano in the home.

It has been demonstrated in past "special sale" work that the influence of the children was the greatest leverage that ever had been brought into play. The "puzzle scheme" may have had its bad features, but it sold pianos faster than any method of advertising known. It was not the "puzzle scheme" itself that brought about the passing of laws prohibiting its use, but the manner in which it was maltreated and made dishonest that caused its obliteration.

Let the dealers and the music teachers get together. Let the question of money commissions be turned into a reciprocity plan, and it will be found that the musicians will respond. It is up to the dealers to make the first advances.

"Sell Honestly—but Sell"

A Boston piano manufacturer, one who through strict attendance to business and the maintaining of equitable business methods, has always "been on the level," not only as to his productions but as to his selling methods, sends in occasional bits of information to the MUSICAL COURIER that are interesting in that they give the "acid test" to some of the conditions that exist in the piano trade. It seems that in a Massachusetts Rotary Club, there was sent out a "Buying and Selling Questionnaire." The evident purpose of this questionnaire was evidently based upon the problem of honest selling, introducing, therefore, the question of dishonest selling. Here are four questions that were asked:

1. In buying is it fair to tell the salesman the price you are now paying his competitor? Yes..... No.....
2. Where silence may lead to false conclusions do you feel obliged to tell the literal truth? Yes..... No.....
3. Could you sell as well as you do if you told the whole truth? Yes..... No.....
4. Do you assume the policy that the customer is always right? Yes..... No.....

There is written on the bottom of the little appeal of the Massachusetts Rotary Club this query: "How many piano men can sincerely answer?" Let each piano man as he reads the questions endeavor to indicate his real feelings, and answer honestly if he can; or, answer anyhow. It must be remembered that the piano business is no worse than any other

business. These questions were not directed solely to piano men. This proves that it applies to all selling methods. Probably Mr. Kieselhorst, of St. Louis, can answer this, or there may be some one in Chicago who can. There is a possibility of Cleveland's producing a piano man who can give authoritative answers to the queries, to say nothing of what might happen in Buffalo if the Better Business Bureau took up the questionnaire and endeavored to solve the problems. All in all, however, this is but one of those theoretical efforts to prevent lying in selling.

Welte-Mignon Corporation

The newly organized Welte-Mignon Corporation has taken possession of the Welte factories and the studios at 65 Fifth Avenue, New York. At the organization meeting the following officers were elected: President, W. E. Fletcher; vice-president, Robert T. Lytle; treasurer, W. F. Webster; chairman of the Board of Directors, W. J. Webster. W. C. Heaton, formerly of the Autopneumatic Action Company, has been appointed general manager of wholesale sales, and George E. Toepper has been appointed retail sales manager for the Metropolitan District.

The manufacturing program for the Welte-Mignon Corporation includes the production of Welte-Mignon reproducing pianos, the straight Welte pianos, Welte manual and reproducing organs, and music rolls for both organs and reproducing pianos. In a statement given out by the new president, it was said that the new Welte-Mignon Corporation would be adequately financed for a considerably increased volume of business. A program of sales expansion will be put into immediate effect.

It is the aim of the company to produce a Welte-Mignon in which will be found all the important features of the Welte as originally manufactured by Edwin Welte. The Welte-Mignon franchise is one that possesses many attractive and valuable features for the music dealer.

Radio and the Music Dealer

"In the Far West territory," said Hal P. Shearer, Splitdorf general manager, recently, "the dealers are getting their lines tied up early this year. As I traveled along, I could not fail to observe that the music dealer is getting more and more into radio. The smartest music dealers are laying out their radio programs for the coming season already."

"So much has been said on the question of the music dealer handling radio that little remains to be said. Formerly it was a case of urging those music dealers not handling radio to get into the business. Enough has now been accomplished to furnish those not in with a definite idea of what they are missing. Even in average sized communities radio is taking hold fast among the music dealers in the great western country. This is more significant than it would appear to be on the surface. Before I had got into radio on a large scale I was told that the Far West was different, that technical men held sway out there and that, even when other localities were swinging radio to the musical side, the Far West was remaining a 'technical' group so far as dealers were concerned. On this trip I found that music merchants are in radio in a comprehensive manner. It is no wonder, therefore, that early trading is done and planning far in advance undertaken."

Doll & Sons Concentration

The recent "news" that the Premier factory had been absorbed by the Doll concern presents nothing but the constant concentration in the piano industry. While it had been known from the start of the Premier that it was a Doll expansion, and at first a profitable one, yet the past year or so led the Doll concern to believe that two producing plants representing different piano names were not as profitable as having the two resolved into one producing plant. So the Dolls made an amalgamation, moving the Premier to the old Doll plant in the Bronx, and brought the business offices together

in Thirty-ninth Street. The roster of pianos produced in the old Doll plant is augmented by this closing the Premier plant. With several names the Dolls have long controlled as subsidiaries, these including the Gabler, Mason, Premier, Stodart, and others, there is presented a galaxy of piano names that should attract the dealers. In this respect, even though all the names are produced in the same factory, this seems to make it possible for two or more dealers in one center to handle pianos from the one factory. The Doll products bearing the old names that have been acquired are fine pianos, while other grades, like the Premier, Stodart, etc., are good values. This is but the present-day method, and the Dolls in making this last acquisition to the old plant in the Bronx are following the tendency of the industrial world in bringing together many units of the same kind in order to reduce the cost of production.

An Advertising Suggestion

"One of the big jobs confronting the piano industry, at the present time," said a well known piano executive recently, "is to disabuse the public mind of the impression that a piano lasts forever. Piano men have so long advertised this that people believe that a piano always improves with age, in spite of the fact that it may never have received the attention of a tuner or repair man from the time it left the sales floor. Every article of furniture in the house will be replaced after it has outlived its usefulness. However, people do not seem to feel it to be in the slightest degree incongruous to move a decrepit old piano into a home otherwise completely outfitted with up-to-date furnishings. The only thing that can disabuse the public of this false impression is a concentrated drive on the part of every one in the industry, showing that while the piano, if given the best of care, will last for many years, it by no means will last forever."

This is a highly enlightened portrayal of a condition that constitutes a serious problem. However, there are many signs that other executives in the industry recognize the condition and are making efforts to better it. For example, an advertisement recently appeared which sought to convey the impression that an old, worn out piano was in the same category as that discarded bit of furnishing, the folding bed. The caption of this advertisement read, "Have You the Same Old Piano You Had When Folding Beds Made Sleep a Dangerous Pastime?"

This is a move in the right direction. There are many variations of the same idea that might be employed with profit. It presents a new aspect of piano advertising.

Ultra-Modern Hardman Pianos

The latest development in modern art as applied to piano design and construction was demonstrated on Tuesday of this week in a private showing at the warerooms of the Hardman, Peck & Co., of New York, of a group known as the Modernique. The new products are the work of three of the best known artists in America. Lee Simonson, whose work with the Theater Guild has made him a national character, has invented a design for a Modernique Grand which is called the Death of a Simile. Helen Dryden, who has achieved a tremendous reputation for her illustrations for high grade national magazines, has contributed designs for the Modernique upright piano, Simplicity, and a Modernique Grand, Caprice. Edward J. Steichen, artist and illustrator, some of whose work hangs in the Metropolitan Museum of Art in Luxembourg, has created a design for a small grand known as the Lunar Moth, and a large grand, Vers Libre.

These new and striking instruments are offered by Hardman, Peck & Co. as an original and far reaching contribution to modern art. For the first time, it is believed, there is expressed in the outward appearance of the piano a decorative significance drawn from the same inspirational sources as the modernistic tendencies of music. A more complete account of these unusual pianos will be given in the next issue of the MUSICAL COURIER.

April 12, 1928

Piano and Musical Instrument Section

100,000 Piano Salesmen

Gulbransen, the Chicago manufacturer who has made such a wonderful success in the piano industry, is issuing propaganda demanding 100,000 piano salesmen. When this statement was first printed in the piano journals of the day, it created something of a sensation, this especially among the piano manufacturers. Those who have followed the trend of constrictions that seems to overspread the piano industry of this country wondered what in the world could be done with 100,000 piano salesmen, and only a few piano factories to turn enough pianos out to keep this number of salesmen busy. As a matter of course, one must begin at the true root of piano production.

Piano production is created through the work of piano salesmen. It is easy to manufacture pianos, but it is hard to sell them to the people. How to train 100,000 piano salesmen is a question. We have no schools of piano salesmanship. Each individual salesman, if he is a good salesman, must train himself. Each individual piano sale is handled differently. Sales people can be trained to work practically automatically, as for instance in the ten cent stores, where everything is marked, and the purchaser picks out and sells himself or herself, the clerk takes the money, wraps up the goods, and the customer carries it out. All such sales are sold "as is."

Pianos can not be sold that way. To show the difficulties that are presented in this, and the helplessness of the dealer in handling of his salesmen, there has been given out a solution of the problem of salesmanship by a well known piano dealer, who writes much and has even been known to dictate a long letter to a friend, and write hastily at the bottom of the letter after he has put his signature to it that he is so busy that he has not had time to read the letter, seemingly forgetting that the one the letter is addressed to might be just as busy as he is. Notwithstanding all this, however, the dealer is an analyst, who follows the promptings of Judge

Furbish as to analyzing this, that, and the other, especially finances as they pertain to the piano business. He believes that the MUSICAL COURIER will find the following analysis "stacks up" with the most valuable information that has ever been published. This analytical screed is as follows:

AWAKE! PIANO DEALERS!! MAN THE PUMPS— WE ARE SINKING!!!

LIMIT your trade-in allowances on nationally known, nationally priced pianos, phonographs and radios to 5 per cent. or 10 per cent. of the marked price of new instrument for old phonographs, uprights and players and 15 per cent. or 20 per cent. for grands. You can do it by screwing up your guts to the tightness of a new drum head and tensing the rubber hose backbone to the rigidity of an iron rod.

Pay salesmen on a fair plan that rewards for good service and penalizes for mediocre or poor service. With present "overhead" dealers selling nationally known, nationally priced pianos, phonographs and radios can not afford to pay over 10 per cent. commission on pianos or over 8 per cent. commission on phonographs and radios for first class or "par sales." These percentages are "top" including expenses and teachers commissions.

Each step below a par sale should cost the salesmen 1 per cent, and where two salesmen work together on a sale it should be split fifty-fifty.

A "par sale" is one closed by the salesman without assistance at regularly marked prices, for cash within thirty days, nothing to be taken in trade, no discounts, credits, premiums or expenses allowed, no teachers or dealers commissions to be paid.

A "below par sale" is one where (a) a time sale runs over thirty days (b) over time sales are those exceeding thirty months on pianos, fifteen months on phonographs and phonograph combinations and ten months on radios (c) trade-in or special credit allowance sales are those where the amount allowed exceeds maximum trade-in percentages of 10 per cent. for used phonographs, uprights and players or 20 per cent. for used grands, provided the allowance figure does not exceed one-half the resale price of the trade-in.

The weekly drawing account of a salesman should be fair and liberal but not exceed one-half to two-thirds of his probable earning capacity, because surplus earnings should always be payable the 10th of the month.

Our correspondent says that he looks upon this after a practical experience of thirty-five to forty years in the retail musical industry. Just why he should classify the retail business as an industry is

another thing. But if it is an industry, there does not seem to be that indication that those who are employed in it are as industrious as they should be to make it classify with industry.

The average piano salesman is not industrious, and this can only be revealed through the number of sales turned in each month. That is the final analysis. One can not estimate the amount of brain work that is done by the number of motions of a physical nature that a salesman makes. One salesman will sell with ease. Another will sell with a great display of piano playing, pushing pianos around, but drawing the line at washing the windows of the wareroom.

The basis of good salesmanship rests with the amount of money that a salesman can make in the selling of his labor to his employer. Our good friend, who gives the analysis, refers to this, but it can be seen that he bases his conclusions upon the problem of remuneration.

National Subsidy for Music

Governor Ritchie, of Maryland, who will be one of the speakers at the National Convention this year, recently made the interesting statement that music in the United States should be supported by a national appropriation.

"The United States," said Governor Ritchie, "is the only great nation in the world which doesn't encourage music by official subsidy. Although music is liberally supported by private individuals, and to a certain extent by municipal and state governments, the wealthiest nation in the world gives no official support to the most important and most appealing of all the arts. We ought to have a National Conservatory of Music, a National Opera, a National Orchestra, and bands in our military and naval establishments, which would be used for concert purposes, as they are in other countries, where they contribute liberally to the pleasure and culture of the population.

"With the exception of the Marine Band, the United States Government has no concert band which would compare favorably with the numerous famous military bands of other countries. Sousa's Band and other well known concert organizations are supported by private individuals.

"There never was a time in the history of the world when music was more needed in our national life—as an antidote for unrest, and to increase happiness and culture among our working people. Our Government should lend every possible encouragement to the 'Divine Arts.' We cannot have too much good music. It is the one international language, and one of the most potent influences for good in the world today."

The above material comes to the MUSICAL COURIER through the courtesy of J. A. Helprin, advertising manager of the Chas. M. Stieff, Inc., Baltimore.

Television Not Ready for Public

One of the factors that has been thought to be holding up radio sales is the public misconception of the television and other new radio developments. The early reports of these innovations have been so sanguine that a belief has become widespread that these were practically ready for public consumption. However, according to H. B. Richmond, Director of the Engineering Division of the R. M. A., television is at least five years away, and then only as a separate, distinct, and costly apparatus, and not as an attachment to a radio broadcast receiving set. This is a fact that should be played up by radio dealers in their advertising. Traditionally, the public wants only the latest and best available. It will have the effect of stimulating those prospects who are often too ready to accept the visionary statements of radio engineers as practical facts. Television is a wonderful thing, and without doubt a part of radio development of the future, but that future is still in the offing.

The Most Exacting Manufacturers Finish Pianos with Mawalac

"PIANO FINISH" has become the synonym for the most beautifully finished wood surfaces. Piano manufacturers have always been proverbially exacting with regard to the appearance of their product. Mawalac produces a more beautiful finish than was ever possible before and has the added advantage of retaining its lustrous surface indefinitely.

To Manufacturers: Our representatives are experts in the application of lacquer finishes. They will gladly cooperate to help you avoid untried methods and costly experimenting.

Mawalac
The Permanent Lacquer Finish
for Pianos and Fine Furniture

Maas & Waldstein Company

Manufacturers of Lacquer, Lacquer Enamels and Surfacs

45 John Street, New York
Chicago Office and Warehouse
1115 W. Washington Blvd.



Plant, Newark, N. J.
Los Angeles Office and Warehouse
1212 Venice Blvd.

UPRIGHT PIANOS PLAYER PIANOS

BRINKERHOFF INSTRUMENTS
OFFER BETTER QUALITY

BRINKERHOFF

PIANO COMPANY

711 MILWAUKEE AVE.
CHICAGO

GRAND PIANOS — REPRODUCING GRANDS

Do not cast prestige aside by selling
a piano of less value, both
musically and intrinsically,
than the

VOSE

when the purchaser could be favored
with an instrument with a repu-
tation for excellence, and yet
sold at the same price.

We challenge comparison.

Address, Vose & Sons Piano Co.

Boston, Mass.

The M. SCHULZ CO.
PLAYER - PIANO
Offers wonderful opportunities to dealers
WRITE FOR OUR PROPOSITION
M. SCHULZ CO.
Est. 1869
711 Milwaukee Avenue Chicago

American
PIANO WIRE
"Perfected" "Crown"
American Steel & Wire
Chicago - New York Company

THE FAIRBANKS COMPANY

SPRINGFIELD, OHIO

Manufacturer of Piano Plates

Starck

GRAND and UPRIGHT PIANOS
PLAYER and REPRODUCING PIANOS

Write us for our Attractive Propositions

P. A. Starck Piano Co.
Executive Offices: Chicago, Illinois

THE COMSTOCK CHENEY and CO.
IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of
Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers
Pipe Organ Keys,
Piano Forte Ivory for the Trade

The presence of the
Kelly Plate

in a piano doubtless means that the manufacturer of the instrument has used the best of material throughout.

The O. S. Kelly Company
Springfield - - - Ohio, U. S. A.

Piano and Musical Instrument Section

Pianos and Musicians

The present consolidation of the MUSICAL COURIER and the MUSICAL COURIER EXTRA has brought to light a curious condition that existed in the '80's when the musical and industrial sections represented in the MUSICAL COURIER and the MUSICAL COURIER EXTRA were published together, just as in this paper of today.

In going back to the '80's, the fact is revealed that musicians in that day did practically no advertising. In a large special edition that was published in 1889 of over 100 pages, there was only found a single column of advertising, that of one-half inch cards of musicians. Pages of advertising were used by the piano and musical instrument manufacturers. There were pages devoted to the musicians of the day, with pictures of the famous ones, yet in that day, the old timers will recall, the ethics of the artists did not permit of publicity of the character that is presented in the MUSICAL COURIER of this issue.

The piano manufacturers paid the bills for the exploitation of the musicians, and it took a long time to bring the musicians to a realization of the fact that they were in business for what they could get for their music, whether in composition, in public appearance, or in teaching. It was the MUSICAL COURIER that brought about this change of condition. Musicians now are doing their part in music propaganda, and they are doing a great work in bringing the people to an understanding of what their work means. On the other hand, the manufacturers now are taking advantage of the advertising of the musicians, and the bringing of the two papers together but places it on a basis of the old days, with the musicians playing their part and forming a combination that is of value.

There is another phase of this that will be made apparent as the Piano and Musical Instrument Section of the MUSICAL COURIER is developed, and that is the bringing the piano into its own field again, as it stood in the days when the musicians did not accept advertising as a medium of increasing their own business value, and the piano stood supreme. It is the purpose to make the Piano and Musical Instrument Section of the MUSICAL COURIER on a par with that which has prevailed in treating of the musical side of the question. In this it is felt that the piano will be brought back to its own, and thus create a desire on the part of those who produce pianos to make them better.

There are many familiar piano names in the MUSICAL COURIER advertisements of the '80's. Some of these names are still in existence, but the modern method of concentration has brought about amalgamations that have had a tendency to lower piano values in some directions, and to better them in others. It can be said, speaking in an omnibus way, that pianos are better today than they were in the '80's, but it is a question whether some manufacturers who have acquired old names that prevailed in the '80's have protected those name values as they should through the tone quality of the instruments.

There is one thing that piano manufacturers should realize, that is the part that musicians maintain through their advertising as of today, and which in effect should present another amalgamating of like interests. Without pianos musicians can not exist, and without the musicians pianos can not exist. There is history in the old back numbers of the MUSICAL COURIER.

The Copyright Bill

The Vestal Mechanical Copyright Bill came up for consideration last week before the House Committee on Patents, in Washington. The representatives of the American Society of Authors, Composers and Publishers argued for an amendment of the copyright law, so as to permit authors and composers to bargain with the companies who reproduce their work as to the royalty paid. The original copyright law passed in 1909 fixed a royalty of two cents which is the present basis on which all copyright payments are made. Representatives of the phonograph interests professed that the bill, in its present form, had completely changed from its form of last year, and asked for an extension of time to consider the new measure.

Both sides re-subscribed to the principle established in the conferences of last year, which provided that legislation should be provided so that "a me-

chanical license under the copyright law, if granted to one licensee, shall be granted to any responsible applicant at the same rate of royalty under a proper and workable scheme, insuring an accurate accounting for and payment of royalties with provision for adequate penalties in case of fraud."

The American Society of Authors, Composers, and Publishers were represented by E. C. Mills and Gene Buck. A. L. Smith appeared on behalf of the Victor Talking Machine Company.

Instalment Selling Survey

It is announced in the daily papers through the Associated Press that a national survey of credit methods in the retail business will be undertaken by the Chamber of Commerce Department, with the expectation of developing additional data as to instalment selling, now a great factor in the commercial world. Dr. Julius Klein, Director of the Bureau of Foreign and Domestic Commerce, has obtained the aid of the National Retail Credit Association in the enterprise, which will be conducted by Dr. Frank M. Surface. Costs of various credit plans will be brought out, it is said, and the comparison between the totals of credits extended on instalment sales and that extended on monthly accounts will be examined.

This survey will prove of great interest to piano manufacturers and dealers in that having laid the foundation for the so-called discount banks, there may be some results in such a survey as to the real cost of handling instalment paper that will be of great value. While the finance institutions that handle instalment paper make plain the cost of enabling piano dealers to obtain cash through the instalment paper which, in fact, was impossible before the carrying out of the discount bank plan, yet there is a risk element that can be based upon carelessness of the dealers in the making of their collections, creating a cost element that is not generally considered.

It is well, however, that the government take up such a survey. It can probably bring out some comparisons as between the various commercial lines that are sold on instalments and through this bring the dealers to a realization of the fact that the carrying out of the provisions of the contract with a finance company demands a certain amount of care on the part of the dealers as to their collections. The cost of obtaining cash through this method must be kept to a point where it will not absorb all the profits in instalment sales.

New Building for M. & W.

After May 1st, the New York Office of the Maas & Waldstein Company will be permanently located at 438 Riverside Avenue, Newark, N. J. The factory being located at this point consolidates all departments. A new building now under construction will provide ample space for both the executive and factory offices. A building for the manufacture of enamels and a new boiler house were completed last year to provide additional facilities for making lacquers and enamels and take care of a larger volume of business.

The Los Angeles Office and Warehouse opened about a year ago have extended the distribution of Mawalac products for finishing metal and wood articles to the Western Coast. The Pacific Coast branch, as well as representation in the Southern States, completed the program of expansion for last year to supplement the Chicago office and warehouse in the Central States.

CLASSIFIED ADVERTISEMENTS

FOR SALE

We are offering for sale a business that has only one known competitor who is manufacturing and selling Bass Damper Wedges for Uprights and Grand Damper Stripping for Grands, to the Action makers of U. S. and Canada.

With this opportunity goes a complete equipment for the manufacturing of Bridle Straps. All these machines mentioned above are in first class condition and now operating. We also have machines for stripping felt and cutting punchings. Call or write for further particulars.

GUST JOHNSON & SON
279 Morris Ave. New York City

*The Greatest Need
of the Piano Business is
100,000 Retail Salesmen*



GULBRANSEN COMPANY

Philip W. Oetting & Son, Inc.

213 East 19th Street, New York

Sole Agents for

WEICKERT

Hammer and Damper Felts

Grand and Upright Ham-
mers Made of Weickert Felt

Fine Action Bushing Cloths, etc.



Write for catalog and full details

H. & A. Selmer, Inc.

ELKHART

INDIANA

A.C. CHENEY PIANO ACTION COMPANY

Manufacturers of the

A. C. Cheney Piano Action
A. C. Cheney Player Piano
Billings Angle Rail Piano Action

The complete Piano and Player line of Actions

Factory, Castleton, N. Y.

Felt, Workmanship and Experience are combined in the

DAVID H. SCHMIDT HAMMER

The Best Hammer Made
ESTABLISHED 1856

DAVID H. SCHMIDT COMPANY
POUGHKEEPSIE NEW YORK

ESTABLISHED 1862

GRANDS

Piano and Musical Instrument Section

The True-Tone Everett

There is illustrated on the back cover of this issue of the MUSICAL COURIER a period model Everett piano. It is one period model of many that come from the great Everett institution. It will serve to illustrate in a manner the article by Helen Harford Baldwin that appears in the present issue of this paper. It is indeed a fine illustration of piano architecture. It is true as to its period design, and it is true as to its tone. Therefore, the piano as a whole as to its case design and as to its tone, is pure. In a piece of literature prepared by the Everett Literary Bureau, the following is stated, under the heading, "Utilizing the Vogue for Room Decoration":

"One of the leading modern tendencies which must be reckoned with in the sale of pianos is the present national vogue for home decoration; and this vogue presents to the enterprising dealer *one of the most encouraging features* in the piano merchandising situation as he finds it."

"The vogue for room decoration is at present being sponsored by the furniture and furnishings interests throughout the nation. With such success is this being carried forward that newspapers all over the country are devoting illustrations, top of page positions, and much editorial matter in its behalf. The magazine press of the country is also backing it up very strongly; and many of the more peculiarly home magazines are devoting literally pages of space to it in a major news and editorial way."

"In other words, such a campaign as will sell home furnishings of every description throughout the nation is already under way; and so successfully that it is receiving the almost unanimous editorial support of every worth while publication in America."

"The result of all this is that housewives, the country over, are becoming more and more intelligent in their appreciation of ensemble effects. The fundamental prosperity of the country is leading more and more home owners to beautify and refurnish the home; and such items of furniture and furnishings as draperies, rugs, and incidentally pianos are being chosen with a care and discrimination never before exercised."

"It has been demonstrated that fully 85 per cent. of pianos are bought because of appearance, and but 15 per cent. for all other reasons combined. In other words, the average dealer in selling a piano may and must talk tone, but he really sells appearance. In so far as this condition obtains, the merchandising of pianos is today conducted much in the same manner as the merchandising of furniture which of course sells entirely upon appearance."

"This being the case, the vogue for room decoration presents to the dealer not only an unusual opportunity in piano merchandising, but also tends to indicate somewhat the methods by which he may obtain success in availing himself of this opportunity."

There is presented in this quotation much that combines with the article by Miss Baldwin. Dealers should take these three arguments, utilizing the illustrations and bring to the attention of salesmen the value of knowledge as regards not only tone, but as to case design.

Radio Service Schools

A technical school for the training of radio service men has been opened at Newark, New Jersey, under the joint auspices of the Radio Manufacturers' Association, and the Essex County, New Jersey, Board of Education. The school will be under the direction of Robert O. Beebe, director of schools, and James F. Johnson, assistant supervisor of vocational training. The establishment of this school has aroused wide interest among other institutions

for technical training. It has also aroused some public interest in stimulating young men to enter technical radio fields. The radio service men who will receive their training in this institution and others soon to be established in other parts of the country will aid not only the radio industry, but also the public in affording satisfactory use of radio sets.

It is planned that in addition to technical courses, there will also be given a course in salesmanship. This step, which has been long in contemplation, is expected to be the forerunner of a national movement for the education of trained radio service men.

Concentration vs. Expansion

We talk about concentration, and the great producing institutions that soon will bring about the controlling of the piano industry by six, eight, or ten concerns. This may come to pass, but the great institutions must provide the selling ability, if they want the full capacities of their plants to arrive at a point of distribution that will give returns to the immense amount of capital that is necessary to finance the dealers in providing instruments for the people.

If, as it is claimed, there are in the neighborhood of 50,000 piano dealers in this country, this being a deliberate misstatement of course, one could then readily understand how 100,000 piano salesmen would be employed.

One so-called "directory" lists over 7,000 names of dealers in this country. This number, however, can be disputed. One of the great commercial publications of the country, one that is reliable, lists in its pages a little over 5,000 names as piano dealers.

Here is shown something that is not quite indicative of reliability as to the directory. While Dun gives a little over 5,000 names of piano dealers, this being accepted as about as reliable as anything can be, it is found that with over 7,000 names given as dealers, 2,000 names quoted in Dun are not found in the directory. This indicates a rather careless and unreliable list of names that is costing the piano industry a great amount of money, if circularizing is indulged in. Even accepting the classification of Dun as correct, it does not stand the analysis as to the classifications being entirely correct as to piano dealers who are buyers. There are numerous names listed as dealers who are sub-agencies, commission people, etc. Allowing for the difference as between the 5,000 of Dun and the 7,000 of the directory, still the directory shows that Dun has something like 2,000 names of dealers that are not listed in the directory. If the production of pianos is 150,000 for 1927, and there are 5,000 dealers or 7,000 dealers, how many piano dealers thus listed really sell pianos? All these figures are in round numbers. If we accept the numbers given in Dun's directory as 5,000, and the Gulbransen demand could be conceded, that would mean that each dealer should have 20 salesmen.

Let us carry this problem in another direction. How many dealers would it require to employ 100,000 salesmen? If you are going to increase the number of salesmen, you must necessarily increase the number of dealers. If the production of pianos for 1927 was 150,000, or 200,000, or whatever it might have been, then we can find that the 100,000 piano salesmen, under present production, would need one, or one and a quarter pianos, to represent his sales for the year. If any dealer can afford to hire salesmen along the lines presented he would have a financial problem to face, just as would the salesman who sells a piano or a piano and a quarter in a year find it hard to live upon the proceeds of his labor. And in all of this, be it noted, there is not a word as to the dealer considering the problem by taking his overhead as the basis for calculation.

LAUTER

ONE OF AMERICA'S FINE PIANOS

THE LAUTER-HUMANA

NEWARK, N. J.

UPRIGHTS

20 Years After



(Selected from the Jesse French and Sons Advertising of 1908 A. D.)

Gentlemen no longer beat time with their nose glasses—the four inch “hard” collar has joined the dodo—the female waist is with us no more and the potted palm tree confines itself to hotel lobbies.

Pianos are not so large, nor benches so ornate but the same quality that made the Jesse French & Sons piano purchased in 1908 a lasting joy to its owner is still put in each instrument bearing the name of

The Jesse French & Sons Piano Co.

Newcastle, Indiana

The correspondence of established dealers is invited

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Rens. Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

A. C. CHENEY PIANO ACTION COMPANY, makers of the A. C. Cheney Piano Action, the greatest value for the money. Castleton, N. Y.

BILLINGS ANGLE RAIL PIANO ACTION, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1837. Nassau, Rens. Co., New York.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

A. C. CHENEY PLAYER ACTION is guaranteed for five years. Factory, Castleton, N. Y.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinwarth Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

CAPSTAN SCREWS

G. W. MOORE, manufacturer of most of the capstan screws used by the piano trade. 44 Farnsworth Street, Boston, Mass.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Traplevers and Hammer Mouldings. Dolgeville, N. Y.

FELTS

PHILIP W. OETTING & SON, INC., solo agents for Weickert Hammer and Damper Felts. Fine Action Bushing Cloths, etc., 213 East 19th Street, New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PIANO KEYS

PIANO KEYS RECOVERED. Ivorine, \$8.00. McMakin Piano Service Co., 1721 Mondamin Ave., Des Moines, Iowa.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Reroll Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. “Motor Driven Saw Bench” and “Horizontal Bit Mortiser.”

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

PIANO HAMMERS

SCHMIDT COMPANY, DAVID H., manufacturers of the famous “David H. Schmidt” piano hammers. Business established 1856. David H. Schmidt hammers made of the finest domestic felt. Oldest exclusive piano making establishment in the trade. Poughkeepsie, N. Y.

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

Piano and Musical Instrument Section

A New Idea in Selling Musical Instruments—The Studio Plan

An unusual idea in the selling of band and orchestral instruments has been evolved by H. K. Day, of Day's Music Store, Illyria, Ohio. Mr. Day has enlisted the cooperation of the leading musical instrument teachers in town, and through them has built up a wide acquaintance among music students. Dr. Day operates his business along the well known principle that the greater number of musically inclined people he can get to come into his store, the greater number of prospects he will obtain.

Mr. Day has secured the active alliance of certain music teachers by setting aside a portion of

their pupils there for practice periods, and the parents of the children studying are invited to accompany them.

The results during the short time that this plan has been in operation have been astonishing. In the first place, it has acted as a very active advertising force for the store. There are always a number of people in the establishment. The results over a period of two months showed an increased of 33½ per cent. in actual sales.

This "studio plan" for selling musical instruments has been supplemented by the formation of



The Store Orchestra of Day's Music Store, H. K. Day, owner, shown at extreme right.

his store for music studios. The use of nine of these rooms is offered free to music teachers, each with a different specialty. The rooms are attractively fitted up, and are located in the basement of the store. The music teachers are urged to bring

a store orchestra made up of employees of Day's Music Store. Impromptu performances are given by the orchestra, not at stated intervals, but whenever there are a large number of patrons who are engaged in waiting for their children. The idea

has proven popular, and apparently this popularity is increasing, rather than decreasing as the novelty wears off. During two weeks there was sold in the store violins to the value of \$150, and nine banjos, including one priced at \$375. Mr. Day allows a commission of 10 per cent. to music teachers on all sales effected through them.

Mr. Day states frankly that there is one thing wrong with his system. As applied to band and orchestral instruments, it has worked out very satisfactorily. However, Mr. Day also has a representative line of pianos, which includes the A. B. Chase, and the Gulbransen. So far, he has not attempted to advertise his pianos through the same medium. He gives as his reason for this that there are a number of reputable teachers of the piano in his town, and, since lack of space would prevent him from offering equal opportunities to all of them, he has not attempted to make a selection of those teachers to whom he could offer the privilege of free studio space in his store. He also said, however, that if space were available, he would make some attempt to make a similar alliance with the piano teachers in the vicinity.

In the studio plan, as worked out in Day's Music Store, there is presented to the music dealer an excellent sales plan which affords an immediate point of contact between the music dealer and the people who can be of the greatest service to him in gaining prospects for pianos and other musical instruments, the professional music teachers. There is a natural alliance between these two, for the music teacher is very often the motivating force in the selection of a particular instrument. The advice of the music teacher concerning tone quality is very often the deciding factor of the sale. It is an idea that music dealers may adopt generally with profit.

Stringed Instrument Standards

The Standardization Committee of the National Association of Musical Instruments and Accessory Manufacturers report considerable progress made towards standardizing the guitar, mandolin, and banjo, following the lines already adopted in the case of the ukulele. A label has been made to be attached to instruments conforming to standard, and musical instrument dealers are urged to use these labels whenever possible. The consistent use of this label, it is believed, will certify the product in the eyes of the public, and be an accepted mark of quality.

Straube Sonata Grand Well Received

The Straube Piano Company has issued a very attractive folder describing the new Sonata Grand which the company states is the smallest full scale grand piano made. The Sonata Model is only four feet, four inches long, but, due to the special duplex overstrung scale, possesses the tonal characteristics of a much larger piano. This instrument is being featured in the national advertising carried on by the company and the favor which it has received from the public has made it one of the best sellers in the dealers stock.

Myra Hess Records for Columbia

Myra Hess, well-known English pianist, has been engaged by the Columbia Phonograph Company to make a few exclusive recordings for the Celebrity Series of recordings featured by that company. The first Columbia release of this artist consists of two Bach numbers.

And Another Small Grand

Packard Pianos

...Backed by a Real Sales Plan!

AGAIN Packard points the way in increased volume in Grand Piano sales. The Style R Small Grand, at a particularly low price, offers Packard dealers unusual sales advantages that can be used to develop new business. It is in the extremely popular 4 foot 7 inch size but with all the full rounded tone beauty and volume you expect of Packard instruments. The mahogany case is splendidly built, beautifully finished. Get Packard plan behind you—get Packard values on your floors. Write us.



THE PACKARD PIANO COMPANY
3320 Packard Avenue

Fort Wayne, Indiana



Style R Grand—4 feet, 7 inches long. Popular size, beautiful case. Real Packard Quality. Finished in mahogany.

PRICE *versus* WHAT?



PRICE appeal and price competition have spread their destructive influence through the whole structure of the piano business. Everyone is asking himself the question "What shall we do to be saved?"

The answer for the present seems to lie in the one little word—TONE. Search for beauty of tone—you can find it. When you do find it tie to it, preach it, advertise it, demonstrate it, sell it.

We are just entering an era of a new appreciation of tone beauty. Millions of dollars are being spent in tone education. The pianos which have tone are the ones whose dealers and manufacturers will reap the benefit. For tone is the one thing about a piano which cannot be copied or imitated, and which is beyond the reach of price competition.

It is the great distinction of Charles Haddorff that he has developed a technique of piano construction which has made it possible to embody in small pianos of moderate price a tone beauty of the highest order.

Dealers who sell HADDORFF TONE are as far removed from the evil effects of price competition as is possible in the present condition of the piano business.

Haddorff Piano Company
Rockford, Illinois

MUSICAL COURIER

Weekly Review OF THE World's Music



*Louis XVI
Length 5 ft. 4 in.*

A Pure Tone Everett

